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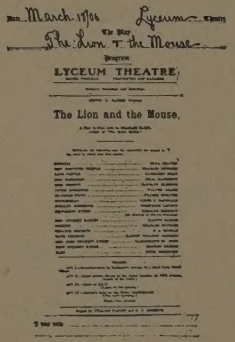

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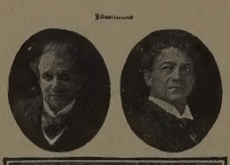

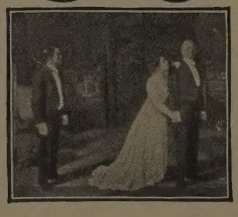

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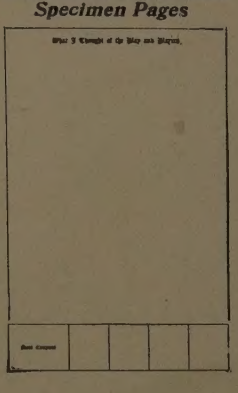

THE THEATRE MAGAZINE, 8, 10, 12, 14 West 38th Street, New York

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Edited by ARTHUR HORNBLOW

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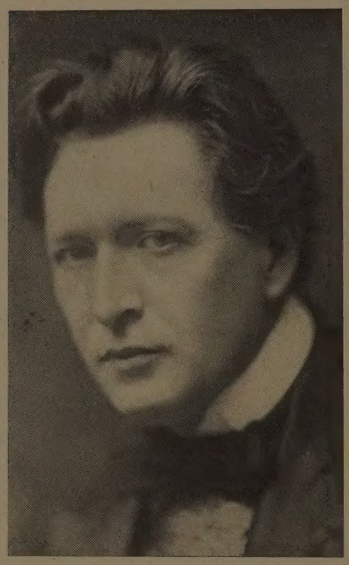

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THE THEATRE

VOL. XIII FEBRUARY, 1911 NO. 120

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White

HENRY MILLER AS RICHARD CRAIG IN "THE HAVOC" AT THE BIJOU THEATRE

PLAYS OF THE MONTH

NEW THEATRE. "VANITY FAIR." A dramatization in seven scenes of Thackeray's novel by Robert Hichens and Cosmo Gordon-Lennox. Produced January 7 with this cast:

Bowls.....John Sutherland
Mr. Pitt Crawley.....Frank Gillmore
Sir Pitt Crawley.....Louis Calvert
Capt. Rawdon Crawley..Graham Browne
Miss Rebecca Sharp.....Marie Tempest
Miss Crawley...Mrs. H. O. Dellenbaugh
Miss Amelia Sedley.....Olive Wyndham
Lieut. George Osborne..William Raymond
A Market Woman.....Lewise Seymour
The Earl of Southdown...Stewart Baird
Fifine.....Carmen Nesville
General Tufto.....William McVay
Miss Briggs.....Leila Repton
Mrs. Firkin.....Helen Reimer
The Marquis of Steyne..Albert Bruning
Mr. Wenham.....Ben Johnson
Mrs. Major O'Dowd.....Rose Coghlan
The Countess of Bareacres.Thais Lawton
Lady Jane Crawley.Elsie Herndon Kearns
The Countess of Gaunt.....Gail Kane
Mrs. Winkworth..Eleanor Scott L'Estelle
The Marchioness of Steyne..Olive Oliver
Mr. Tom Toady.....Edwin Cushman
His Majesty, George IV.....Lee Baker
Vicomte de Truffigny...Ferd. Gottschalk
Mr. Moss.....Pedro de Cordoba

Probably in the whole range of literature there is not a novel that presents more difficulties to the dramatist than the immortal "Vanity Fair." Many have tried it, and without doubt Langdon Mitchell succeeded better in preserving its spirit and presenting it in a cumulative dramatic form than any other who essayed to make the adventures of Becky Sharp into a play. After Mrs. Fiske had made a success of this version Messrs. Robert Hichens and Cosmo Gordon-Lennox fell to it like French falconers, and in London about a decade ago their edition was presented under Thackeray's original title, with Marie Tempest in the rôle of the insinuating Becky. It was a *succès d'estime*, little more. But when Miss Tempest left the managerial aegis of Frohman and enlisted under the Shubert banner it required some overhauling of the old manuscripts for a medium of return. "Vanity Fair" was decided upon, and as a visiting star—"als gast," as they say on the German stage—Miss Tempest appeared in it for two weeks at the New Theatre.

This version is purely episodic. Of the seven scenes enacted only two possess any element of real drama. The characters presented, even Becky herself, are but mere sketches of the wonderful originals. These incidents depict Becky at the home of Miss Crawley, where she announces the fact that she is the wife of Rawdon. while what follows depicts her gradual progress toward Gaunt House, her capacity for beguiling and the little supper in Curzon Street with the redoubtable Lord Steyne. If one does not look for too much below the surface, Miss Tempest's impersonation has abundant vivacity, charm, insinuation, resource and callow heartlessness, while in the episode of surprise where Rawdon Crawley, released from the sponging house, finds her with Steyne there is a note of dramatic surety. When it comes to snubbing women of quality on the stage Miss Tempest, with her arch-impudence, is supreme. Anything more unlike Rawdon Crawley as personated by Graham Browne seems difficult to imagine, while Albert Bruning's Steyne possessed more character than distinction. Frank Gilmore was particularly happy as the pompous Sir Pitt Crawley, and Mrs. Dellenbaugh, as his eccentric sister, was quite in the vein. Miss Wyndham made a sympathetic Amelia.

The scenery was really exquisite and the costumes wonderfully rich. To the eye "Vanity Fair" presented a series of beautiful pictures that will long linger in the memory.

Medal which the founders of the New Theatre presented to Ellen Terry on her recent return to New York from her lecture tour. The medal, which is the second presented by the founders, is in recognition of Miss Terry's services to dramatic art. The first medal was awarded to Dr. H. H. Furness, the Shakespearian critic

KNICKERBOCKER. "THE FOOLISH VIRGIN." Play in four acts by Henri Bataille. Produced December 19 with this cast:

Marcel Armaury.....Robert Drouet
Duke Amedee de Charance...John Flood
Gaston de Charance.....Shelley Hull
L'Abbe Roux.....Campbell Gollan
Secretary to M. Armaury.....Francis Verdi
Secretary to Duke de Charance.....J. Homer Hunt
Fabien.....Edgar Hill
Fanny Armaury.....Mrs. Patrick Campbell
Duchess de Charance.....Annie Esmond
Diane de Charance.....Adelaide Nowak
Kitty.....Ethel Morrey

Two factors combined to militate against the success of "The Foolish Virgin." First, the adaptation was a hard and wooden one, and second, the cast was not happily selected. The adapter's name was not given on the programme, but the elusive character of Bataille's analytical subtleties and psychological differentiations needs something more than a literal translation. But the attitude of the American public toward the present school of literary French writers who work for the stage is not a receptive one. It never did have much kindliness for mere words, and as plays are now written in which moods and manners are depicted by action, there is still less tolerance for a school of which Dumas, fils, was the precursor. But, in spite of the great success which attended the production of this play in Paris under the title of "La Vierge Folle," the local public is too practical to entirely accept certain scenes. The final act is a clumsy bit of technic in which all probabilities are cast aside for theatrical convenience; while the whole structure could be valuably compressed without injuring the author's argument.

"The Foolish Virgin" tells the story of a devoted, loving and practical wife who would save her husband from the shame, odium and folly of an elopement with a young and selfish girl, the daughter of the Duke de Charance. How the wife schemes, pleads and perseveres to overcome the inevitable is the backbone of the plot. But again the author dodges a practical solution, as the girl, in the final act, commits suicide, which by no means clears the air. The scandal which all have tried to avert must now come out.

For the rôle of Fanny Armaury, Mrs. Patrick Campbell was especially engaged. The selection was a thoughtful one and the experiment was justified by the results, for the English actress played with distinction, authority and resourceful command. There were at times moments of affectation, but the art of the actress was always in evidence and the varying moods of the sorely tried woman were depicted with fine variety, skilful pause and plastic expression. Adelaide Nowak, as the infatuated girl, gave a capital impersonation of the selfish and obstinate young woman. The calm with which she met all objections to her course was faithfully presented. The easy-going mother had a capable exponent in Annie Esmond.

WALLACK'S. "POMANDER WALK." Comedy in three acts by Louis N Parker. Produced December 20 with this cast:

John Sayle.....Yorke Stephens
Hon. John Sayle.....Edgar Kent
Sir Peter Antrobus.....George Giddens
Jerome Brooke-Hoskyn...Lennox Pawle
Rev. Jacob Sternroyd...T. W. Percyval
Basil Pringle.....Reginald Dance
Jim.....Stanley Lathbury
Lucie Lachesnais.....Sybil Carlisle
Marjolaine Lachesnais...Dorothy Parker
Mrs. Pamela Poskett....Cicely Richards
Hon. Caroline Thring.....Marie Burke
Ruth Pennymint.....Helen Leyton
Barbara Pennymint.....Winifred Fraser
Nanette.....Harriet Davis
Jane.....Margaret Phillips

"Pomander Walk" is a delightful excursion into the land of Memory, for the people whom it concerns lived and loved and had their adventures in a little corner of the world one hundred and five years ago. One of the most beneficent purposes of the drama is to make the past live again, and the success of this little fantasy of fact disposes of the dictum that plays should

concern only people and things of the moment. Some idea of this kind frequently takes possession of a controlling number of managers, with the result that the tide of productivity and genius is stemmed for a while, but freedom of thought, feeling and imagination, sooner or later, comes into its own. The reversion to the simple, the elemental, even the romantic, comes as a delightful surprise. The relief from socialism, bankwrecking, grafting, political depravity, the triangle and the like, is so refreshing that the uninformed are inclined to believe that they are witnessing some new kind of drama written under new laws. "Pomander Walk," charming as it is, is in no sense new in its dramatic elements. It was written under the inspiration of its subject, and no part of it was primarily suggested by conventionality. And yet much of its story is as naively conventional as could be imagined. The son of an aristocratic old father, on a chance visit to this little nook, falls in love with a girl on sight, and she with him. His father intends that he shall marry a young woman of social pretensions and money. The father hears of what is going on, and when he comes, in his wrath, to shatter the dream of the two young people he finds that the mother of the girl is the love of his own youth, whom he had lost sight of all these years. He renews his own youth, and the wedding bells will be for him also. Could there be anything more delightfully primitive than this? The chimes will peal out merrily, too, for a retired old sea captain who had safely navigated past the rocks of matrimony for fifty years or more; while the poet of the little community is brought to a practical proposal by the trained chatter of a parrot of the girl he loves. Mr. Louis N. Parker has qualities of heart possessed by only a few among those who make it a business to write for the stage. He has secured, with magical touches here and there, some remarkable effects. We have a row of houses, each with its strip of a yard, reaching from the right of the stage back to the left of the stage front. In the diminutive park in front of the houses is a tree with a circular bench around it, and a bench by the side of the hedge on the left. A glimpse is had of the placid waters of the bay. The outer world is shut off. The intimate life of those simple-minded folk, with their relations to each other and their friendly gossip, interests us at once. Jerome Brooke-Hoskyn, Esq., is held in esteem in the community as a kind of retired business man with pretended interests in the town, associating with persons of consequence. He dresses imposingly in silks and satins. His face is round and innocent. He sits at his window in the moonlight and rhapsodizes, turning once in a while to make an angry or impatient retort to his wife inside; his family is growing all the while, and a baby is born at the moment the bells are about to ring for the others. His past identity is concealed until we hear that he used to be the butler of the father of the young lover. It is an anonymous letter from him that brings the father on the scene to prevent the marriage of his boy. There is a pedantic old doctor who is used to tying the marriage knots. There is a lone fisherman, who lends his coat to the lover for a disguise. A lamplighter lights up the square at night; the muffin-man comes with his basket. A material charm lies in the characterization of these people, eighteen of them. The days and the people of more than a century ago live again on the stage at Wallack's.

BIJOU. "THE HAVOC." Play in three acts by H. S. Sheldon. Produced January 9 with the following cast:

Richard Craig.....Henry Miller Denton .....Daniel Pennell
Paul Hessert.....Francis Byrne Kate.....Laura Hope Crews

It does not admit of doubt that plays of purpose, substance and significance setting forth a philosophy that tends to shape individual and public opinion and conduct of life

White

MR. NYE CHART AND MISS KATHERINE KAELRED IN "WE CAN'T BE AS BAD AS ALL THAT"

are the truest, the best and the most desirable. "The Havoc," by H. S. Sheldon, is a play of the better sort. That it is not entirely satisfactory comes from the author's mistake in reaching out for startling novelty in one of the clauses of his plot. A man starts on a journey, but returns home at night unexpectedly. He had left his wife in the care of his friend, employed in the same office, who boards with them. It had been seen that this friend is a person of advanced thought, who believes that marriage is an outworn contrivance, and who is "in love" with the wife and trying to persuade the wife to leave her husband and come with him. The husband confronts the two as they come from her room. There is a scene in which he imposes conditions with, at first, pistol in hand. It is arranged that the wife procure a divorce, that the two shall then marry, and that the husband should then return and board with them, reversing positions with the other man. This is a vulgar, unreasonable, absurd and impossible arrangement. It is wholly unnecessary to the conduct of the plot and the action. In the second act the second husband becomes jealous of the first, and we have scenes that are the obverse of the scenes of the first act. The wife is now very unhappy; her second husband is a cad, and the falsity of his philosophy of life is clear enough. The first husband has become the chief in his department in the office, and discovers that the other man is a defaulter. The wife comes to plead for him, offering to pay back the deficit from her own earnings. The second husband is sent away and the curtain falls as the wife, in her new position as private secretary, takes dictation from her first husband. There is no suggestion of sentiment or a reunion. That the play, in performance, is a close reproduction of the realities of life and leaves a strong impression of reality cannot be denied. In this respect, with the revision suggested, it may be accounted one of the remarkable productions of the year. There are only four characters, and one of them, a clerk, appears for a scene or so only in the third act. Mr. Miller is at his best. Miss Laura Hope Crews, as the wife, has a pitiful part to play in the havoc that is wrought, and she keeps within the limitations of her ungrateful task. Mr. Francis Byrne, as the lover, the cad, also kept himself well in hand. It is an unusual kind of play, better than the mere recital of the story would indicate, and it contains promise of work of a high character from a new dramatist.

MISS BESSIE BOWN RICKER
Clever monologist now appearing in vaudeville

NAZIMOVA'S 39TH ST. "We Can't Be As Bad As All That." Play in three acts by Henry Arthur Jones. Produced December 30 with this cast:

Mrs. Engaine	Katharine Kaelred
Lady Carnforth	Charlotte Granville
Violet Engaine	Frances Jordan
Mrs. Fred Chinnery	Mrs. Sam Sothern
Lady Katherine Greenop	Kate Phillips
Fanny Chirk	Alice Wilson
Birkmore	Veda McEver
Sir Ralph Newell	Nye Chart
Lord Carnforth	Wallace Erskine
Fulks Bissett	Ivo Dawson
Topham Bargeny	William Hawtrey
Toller	Herbert Budd
Harry Stackpool	Edward Bonfield
Marsh	William L. Branscombe

"We can't Be As Bad As All That," technically, is one of the very best plays that Henry Arthur Jones has written. He knows his art, he loves his art, he has an unfailing mastery of every resource of it, but the play falls short of entire success. The opinion of the audience may differ with that of the author on the theme itself out of which the play has grown. It is not so much that the principal character is a woman with a past as it is that the audience cannot wholly sympathize with her. The woman in the case finds herself a guest at the country house of a fashionable and socially ambitious woman, entirely selfish in her plans, jealous of her own position and willing to do anything to sustain it. It begins to be whispered about that this attractive and very wealthy widow who, with her stepdaughter, is staying with her, with other invited guests, is a notorious person whose relations with a friend of the guests, a man with a bright future, had caused him to commit suicide. The facts are that although the two had lived together, their marriage had been prevented by one of the guests, a cousin of the hostess, who now falls in love with this rich widow. The complications of the play now begin. The brother of the hostess, a disreputable fellow, has fascinated the stepdaughter of the woman with a past, and in spite of the opposition from the stepmother, is about to elope

White Mr. Bonfield Miss Granville Miss Wilson Miss Phillips Mrs. Sam Sothern Mr. Chart Miss Kaelred Mr. Hawtrey Mr. Erskine Miss Jordan Miss McEver

Act III. Sir Ralph Newell (Nye Chart): "Announce that my marriage to Mrs. Engaine will take place at once!"

SCENE IN HENRY ARTHUR JONES' NEW DRAMA, "WE CAN'T BE AS BAD AS ALL THAT," RECENTLY AT NAZIMOVA'S THEATRE

with her. He is in great need of money. He steals a diamond necklace from the rooms of this Mrs. Engaine. She employs a detective, who ascertains that the brother of the hostess had sold the diamonds in the bracelet and had them replaced with paste. It is obvious at once to any theatre-goer witnessing the play that Mrs. Engaine will use her information to defeat the scheme to rob her of her stepdaughter. Incidentally, the stepdaughter is found pliable to the affectionate representations of her stepmother. In the meanwhile gossips among the country guests, all of them busy with efforts to discover the identity of Mrs. Engaine, find copies of a weekly publication devoted to social scandal, in which are her pictures taken at the time of the suicide. In the end she discomfits them all, so that in order to protect themselves from scandal they treat her with all outward respect and with the obeisances due to her triumph. The mechanism of the story is expertly contrived by Mr. Jones, and its impression of conventionality is overcome by the masterly way in which he draws the characters.

Except for the mere dramatic force of the incidents in which Mrs. Engaine figures, she is not a particularly sympathetic character. There is a greater interest in the personality and in the acting of Miss Katherine Kaelred, who plays the rôle. Lady Carnforth, the hostess, could not be represented better than she is by Miss Charlotte Granville, whose figure and manners show patrician birth and whose calmness in confronting every situation is typical of the woman who will have her way, regardless of right or wrong, if her social advancement is concerned. As a performance the play is above the ordinary.

GARRICK. "THE IMPOSTOR." Play in three acts by Leonard Merrick and Michael Morton. Produced December 20 with this cast:

Blake Walford	Charles Richman	Mrs. Walford	Clara T. Bracy
Loftus Walford	Wilfred Draycott	Mrs. Fowler	Esther Lyon
Charles Owen	Oswald Yorke	Mrs. Owen	Grace Carlyle
Mr. Hamptcn	Wilson Reynolds	Chambermaid	Kathryn Clarendon
Valet	George Barber	Dodswell	Mabel Norton
Waiter	Frank Williamson	Mary Fenton	Annie Russell

If a lovely young girl, not an adventuress, a tidbit of a girl, amiable and good (and the world has an abiding and justified faith in that goodness), finds herself a stranger and penniless in London, accepts the invitation of a man she meets on the street to go to his rooms at a hotel to stay her pangs of hunger and is there unexpectedly confronted by women relatives and friends of this married man, who, in the absence of his wife on the continent, in order to save himself from the dilemma, introduces her as the sister of his wife whom they have never met, and they invite her to visit them at their country home, what should she do? She goes. The young married man had fled to the continent. A young man of the family whom she is visiting falls in love with her. It is presently discovered that she is an impostor, but she makes such an impassioned appeal of justification that the lover is satisfied and will marry her in spite of all opposition. This, with the implied details, is the story of the play by Leonard Merrick and Michael Morton, entitled "The Impostor," in which Miss Annie Russell appears as the girl fighting the world for her rights. She is a true Woman's Rights woman. She stands for virtue, even if she is to use dubious means to protect it. The situation is sympathetic. It may be said to be improbable, but if you have ever happened to be in a strange city penniless and starving, without a friend and cut off from all resource and refuge, you are confronted with a hard fact that has not a bit of improbability about it. The basis of the action is not fantastic. As a technical matter, perhaps the circumstances are not sufficiently guarded, but sympathy for a girl so situated leads us to supply or accept the necessary facts.

Miss Annie Russell plays in her own way, which for her is the best way, and gets out of the part a proper amount of comedy without impairing the central point of interest, which is her fight for an honorable existence until she can secure a footing in the world. Mr. Charles Richman, as the lover, was admirable. We have in his part a figure that has come into recent plays frequently, but which cannot yet be called entirely conventional, for it is certainly based on fact and truth.

(Continued on page X)

White

WILLIAM FAVERSHAM AND JULIE OPP IN "THE FAUN"

Drucker FIRST ANNUAL BANQUET OF THE FOUNDERS OF THE NEW THEATRE AT THE WALDORF-ASTORIA [*For key see page 40*]

The New Theatre and Some of Its Problems

AT the Waldorf-Astoria, on December 21 last, the founders of the New Theatre gave a banquet to which were invited the leading theatre managers, dramatists and critics of New York. The purpose of the dinner was not only to review the work done by the New Theatre during the first year of its existence, but to discuss the difficulties which the management has encountered, and to promote friendly relations with our native playwrights, the so-called "commercial manager," and others interested in this interesting experiment of a subsidized stage. Judge Gary, of the United States Steel Corporation, presided and acted as toastmaster. On his right sat Professor George Pierce Baker, of Harvard, and Mr. John Pierpont Morgan; on his left were Chancellor John H. MacCracken, of New York University, and Mr. Henry W. Taft, brother of the President.

Judge Gary outlined the object of the founders, which he said was to furnish dignified amusement and encourage American drama. He went on to say:

"It may be doubtful that it will ever be a great commercial success. Indeed, its founders never expected such a result. Certainly there must, it would seem, be some doubt that in the structure now occupied there will be returns satisfactory from a pecuniary standpoint, although time and experience may change this opinion. Commodious and beautiful as it is, it has seemed to many that the building is not in some respects perfectly adapted to its present uses. This is a question for the founders, who have the intelligence and ability to decide for the best interests of all concerned. If quarters better fitted for the uses to which the theatre is devoted can be secured it is reasonable to suppose that they will be provided.

"But what is more important to consider is the fact that the theatre, its purposes and its opportunities are in the minds of the people as a necessary part of human thought, enjoyment and education. Undoubtedly mistakes have been made and will be made, but the management will from time to time profit by these mistakes and will endeavor more and more to meet the expectations and wishes of all the patrons of the theatre."

Mr. Winthrop Ames, director of the New Theatre, who was the next speaker, said in part:

"We have been called the millionaires' theatre. We have been called the fashionable theatre. I shall not reply to those criticisms. But our purpose was truly altruistic, and I see about me the men who can help us to realize our ideals—representatives of educational institutions, magazines, authors and critics, as well as the managers of the commercial houses. The New Theatre has no antagonisms. It would be glad to co-operate with any manager to produce a play which, for one reason or another, he feared to produce. It asked playwrights to offer their plays and the press to co-operate with the management in aiding the purpose of the founders, which was to develop the American drama and thus benefit the American people. We have a set purpose—to establish an institution to develop the drama, but not along foolish or faddish lines. We have launched our ship and nailed our flag to the mast, and the ship will go on."

Other speakers followed, and from their remarks it was to be inferred that the New Theatre was still in the experimental stage, and that things were not running quite as smoothly as might be desired. Of the building itself nothing but praise can be said. The New Theatre is the last word in architectural beauty. It is perhaps the only playhouse in the United States where one is comfortably seated, with plenty of elbow room, and where spacious corridors, richly decorated in exquisite taste, make promenading between the acts a delight. The auditorium is too big; the stage is too far away from the spectator. This serious fault is admitted and Mr. Gary goes so far as to say that if the defect cannot be remedied the founders are ready to seek other quarters. There are also rumors regarding changes in the policy and management of the house. The latest has it that Mr. Ames will retire from the directorship, to be succeeded by David Belasco.

What has the New Theatre done for the dramatic art during the first eighteen months of its existence? If fault is to be found with its achievements, the cause doubtless is in the lamentable want of a fixed and positive policy. For, after allowing all proper leniency in the establishing of a new artistic institution, there is much to criticize about what has been done on Central Park West. Rome, as we know, was not built in a day. What the Comédie Française is now results from the experience of two hundred years. Rather unfairly, we are apt to measure the

New Theatre by the output of only eighteen months. Yet allowing for this, there would still seem to be plenty of things to be explained, and it needs no deep student of the drama to discern wherein the New Theatre's lack of accomplishment principally lies, and why it has not enjoyed a more liberal public patronage. The cardinal fault is the fault of indecision. This, coupled with a want of judgment, is responsible for many of the shortcomings of the past year and the present season. The want of experience, too, has been responsible for some of the more glaring of the defects.

It is only necessary briefly to review a few of the mistakes which happened the first year. What could have induced a management to decide that Sothern and Marlowe were fitting exponents, mentally or physically, for the titular rôles of Antony and Cleopatra? This is no reflection on the art of these players. It is simply to call attention to the fact that there are limitations to the craft of every one. "Antony and Cleopatra" was an egregious error, so wonderfully beautiful in its failure, so gigantically gorgeous in its downfall that at its very inception the new venture received a setback that has dogged it ever since. A mistake of judgment this assuredly, and a somewhat costly one at that.

What possible excuse was there for the production of so futile, invertebrate and inept a concoction as "The Cottage in the Air"? Was this the best a rigid scrutiny of the literary drama could reveal? Was there any reason for a disconnected and incomprehensible extract from "Brand" and for the one night's flickering of "Liz, the Mother?" Mistakes responsible for such as these suggest something more than a lack of judgment; they indicate a want of common sense. There can be no uplift of the drama if incompetency is to wield the wand of selection. And how pitiable, too, is the showing when it is realized that money galore was at hand for the asking!

"Don" was an agreeable comedy, but nothing more. A graceful bit of writing, depicting a contemporary condition of affairs, it can never survive to take its place on the shelves of the established theatre. "The Witch" was as gruesome as it was tiresome, and a strong potent and powerful social tract such as "Strife" lost much of its original truth and significance by a transfer of *locale*. "The Nigger" was a true page from American life. Unpleasant as was its theme, it pulsated with the responsive note to a great American problem. It was fact, not fancy. It was a real message to a condition that once seemed paramount, but which is now hidden if not lost amid issues of even greater importance. Its production marked a spirit of real appreciation which has not since been approached.

Then followed a production of "Twelfth Night," beautiful as to *mise en scène*, but deficient in authority and Shakespearian humor; and later came a revival of "The School for Scandal," which in major parts would not bear comparison with certain amateur performances that have graced the local boards. The production of "A Winter's Tale" revived a flagging interest. Presented under questionable Elizabethan conditions, it still showed a marvellous advance. It was more than interesting; it was admirable. It displayed thought, care and artistic design. It realized and advanced rapidly to the front the idea so associated with the what-might-be. And then came "Sister Beatrice"; an accomplishment of rare and compelling beauty, an idealistic interpretation of uncommon and symbolistic poetry—the *chef d'oeuvre* of the season.

In *resumé* what do we find for the first year as the residuum of a permanent repertoire? A sumptuous production of "Antony and Cleopatra" with no players to enact the leads; a beautiful *décor* of "Twelfth Night," with no Viola or Malvolio in sight; "The School for Scandal," shy of a Sir Peter and a Lady Teazle; "A Winter's Tale," deficient of a Leontes, and "The Nigger"—rented out for commercial purposes.

Not a very encouraging state of affairs for the beginning of a second season which, however, starts with an impressively bewildering presentation of "The Blue Bird" by Maurice Maeterlinck. For a limited time it holds the boards, and is then transferred to a house where prices are irregular and attractions intermittent. But having perhaps exhausted its commercial draught, back it comes to take its place in the repertory. In the meantime Pinero's strong but extremely local play, "The Thunderbolt," has had its première. A literary success in London, where its characters were to the manner born, it failed here, though splendidly acted. A really beautiful and artistic setting is next given of "The Merry Wives of Windsor." Most of the parts

Byron MARIE TEMPEST AS BECKY SHARP IN "VANITY FAIR"

Photo White Harry Redding William Faversham Elsie Oldham

Act I. The Faun (Mr. Faversham) touches Nature's chord

SCENE IN EDWARD KNOBLAUCH'S NEW PLAY, "THE FAUN," AT DALY'S THEATRE

were well played, but the ultimate Sir John Falstaff was apparently engaged only for the emergency, for the Fat Knight's *amours* find no place, so far, in the future announcements. "Old Heidelberg" is a gracious comedy that has been previously seen here under two different auspices. It is not a classic, and though produced with splendor, care and general effectiveness, deserves no particular place in the repertoire of the New Theatre. In the meantime an English actress fills in a couple of weeks with "Mary Magdalene" by Maeterlinck. Owned or controlled by Miss Nethersole, its stay can be but for the while. Why is it presented at the New Theatre save for the same reason that enabled Mr. John Mason to hold these same boards last year in an adaptation from the continental stage? What is the reason? The answer would seem to be only to give *cachet* and prestige to an attraction that is subsequently to fill its usefulness in the so-called "commercial" theatre.

And to what end this recent production of "Vanity Fair"? Is Marie Tempest simply playing "Als gast" or is the Hichens-Lennox episodic version of Thackeray's immortal novel to take a place in the permanent offerings of the New Theatre? When the English actress departs, who in the present company is to enact Becky Sharp, or will the superb pictures that set off her experiences be hiked about the country to fill "commanding dates"?

The New Year passed and yet a house dedicated to the best; a theatre where change of bill is a pre-requisite, finds itself with an incapacity to reproduce its best of the previous year. Only "Sister Beatrice" and the innocuous "Don" have been revived. Something is wrong that brings about a condition such as this. Is the commercial spirit invading these sacred shades, or is want of force, grasp and discrimination responsible for a state of affairs that betoken no advancement?

What of those who personated the various parts in the repertoire? This is a theatre—*The* theatre where the standard of speech is supposed to be as impeccable as that which attains at the Théâtre Français. To use a homely, but expressive, simile, no baseball nine made up of stars can cope with the really balanced team. What was the make-up of the players who graced our subsidized boards? An aggregation of impossible dialect. The actors were capable. Nay, more. They were expert in their lines. But how they, in the word of Whitman, "yawped!" There was the Irish consonant; the cockney English, the Southern labial, the German gutteral, the Pittsburg burr and the nasal twang. Could author, much less Shakespeare, reconcile the rout? No! The stock of the New Theatre may be trained to give us homogeneous speech, but it is not yet what it should be.

Reform is needed. Assertiveness is indispensable. A definite policy must be assumed. Interference is to be reprehended. Intelligence must take its place and players secured who can compass what is required.

A representative theatre with a real and comprehensive repertoire is a possibility, but courage and firmness and a positive intent are needed to bring it about. But if the past is to be criticised, let something advance to take its place. May not "La Route d'Emeraude" measure up with "The Witch"; how would a splendid revival of "Oliver Goldsmith" by Augustus Thomas compare with "The Cottage in the Air"; isn't "Monna Vanna" incomparably more artistic than "Mary Magdalene" by the same author? Wouldn't a dip into some of the too infrequently presented specimens of the British drama, such as "The Good Natured Man," "Road to Ruin," "The Busy Body," to say nothing of a dash of Wycherly and Congreve be worth the while? Might not an Elizabethan novelty prove its worth, or wouldn't a good old-fashioned example of the French school, such as "The Old House on the Bridge" or "Le Tour de Nesle" prove its worth as a drawing card?

Another suggestion: Why is there nothing outside the New Theatre to indicate what is being performed within? For all the chance passer-by knows, nothing is being given at all. The Français has small posters outside, and these are changed every day according to the bill. *Verbum sat Sapienti!*

The names of the guests at the Founders' banquet and seen in the picture presented at the head of this article are:

1, Clay M. Greene; 2, Ben Greet; 3, S. S. McClure; 4, Robert Underwood Johnson; 5, J. Pierpont Morgan; 6, Professor George Pierce Baker; 7, Judge E. H. Gary; 8, Chancellor John H. MacCracken; 9, George F. Baker; 10, J. O. H. Cosgrove; 11, Henry W. Taft; 12, Paul Morton; 14, Harrison Grey Fiske; 15, Charles Klein; 16, Frank Munsey; 17, Edwin Milton Royle; 18, Edmund L. Baylies; 19, Charles Burnham; 20, Adolf S. Ochs; 21, George Ade; 22, Engelbert Humperdinck; 23, George Cooper; 24, Walter Damrosch; 25, John Luther Long; 26, Henry Rogers Winthrop; 27, Albert Pulvemacher; 28, A. L. Erlanger; 29, Philip M. Lydig; 30, Roger Winthrop; 31, Clarence Mackay; 32, Rupert Hughes; 33, F. W. Whitridge; 34, Channing Pollock; 35, Hamilton F. Kean; 36, Ernest Iselin; 37, Edward Sheldon; 38, Arthur Hornblow; 39, C. O'Donnell Iselin; 40, James S. Metcalf; 41, Prof. H. Fairfield Osborne; 42, George M. Harvey; 43, Henry W. Savage; 44, Rev. Percy Stickney Grant; 45, Charles Rann Kennedy; 46, Robert Gilbert Welsh; 47, R. S. Brewster; 49, W. T. Bliss; 50, George H. Broadhurst; 51, George C. Hazelton; 52, Philip Mindil; 53, J. B. Clews; 54, Robert B. Van Cortlandt; 55, John Corbin; 56, Senator Daniel Guggenheim; 57, Edgar Selwyn; 58, Chester S. Lord; 59, Otto H. Kahn; 60, Henry Arthur Jones; 61, William F. Sheehan; 62, Paul M. Potter; 63, John Magee; 64, James C. Garrison; 65, Louis K. Anspacher; 66, Frederick G. Bourne; 67, Lee Shubert; 68, Richard Harding Davis; 69, Avery Hopwood; 70, J. M. Ellsworth; 71, Franklin Fyles; 72, Charles H. Russell; 73, Alf Hayman; 74, Edward Robinson; 75, Henry B. Harris; 76, John A. Sleicher; 77, Al Hayman.

Among other guests present at the dinner were W. A. Brady, Adolph Klauber and Norman Hapgood.

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MISS MARY GARDEN AS MELISANDE IN DEBUSSY'S OPERA "PELLEAS ET MELISANDE"

Copyright Charles Frohman Miss Collier Miss Drew Mr. Boniface Miss Milton Miss Rachell Miss Beresford Miss Barrymore Mr. O'Brien
Mr. Millward Mr. Dalton Mr. Sampson

Act I. Rose Trelawny (Ethel Barrymore) says farewell to her theatrical companions

SCENE IN THE REVIVAL OF SIR ARTHUR W. PINERO'S PLAY "TRELAWNY OF THE WELLS" AT THE EMPIRE THEATRE

Ernst von Wolzogen—Reformer of German Vaudeville

WERE a student of contemporary German letters to ask what work gives the most intimate glimpse of the life of that interesting group of writers and artists, who, twenty-five years ago, deliberately set out to give Germany a new literature and a new art, one should have to turn for an answer to the comedy, "Lumpengesindel," by Ernst Freiherr von Wolzogen. For that play is a more or less veiled, but to the initiated unmistakable picture of the resident and transient guests that in the 'eighties assembled under the hospitable roof of the brothers Heinrich and Julius Hart in Berlin. The hosts were themselves struggling young authors, but their modest home seemed to have been singled out by literary workers of varying calibre and vocation, actors without engagement, and artists and students at odds with academic formalism, as a harbor in which to seek refuge whenever they were bankrupt. As this was frequently the case, the brothers were not only the homemakers, but the providers for a horde of young fellows representing all varieties of the artistic temperament, with occasionally a real man of genius. Life in that intensely stimulating and inspiring circle presented features that appealed to a genial philosophical humor no less than to the coarser-grained spirit of comedy.

E. VON WOLZOGEN

The doings of that little group of intellectual young Germans are now a matter of literary history. Symposiums were celebrated in cafés and restaurants ever since, surrounded by a halo for the student of literary life in the German capital. At these more than informal gatherings of "genius," spirit and spirits frequently competed for supremacy, and many are the amusing anecdotes told of these assemblies which, in time, separated into distinct groups and organized into clubs. One of these was significantly called "Durch"—suggesting that its members intended to bring their various "causes" to a successful issue—and was presided over by the late Leo Berg, one of the keenest critics that ever wielded the pen in matters dramatic. Another bore the no less impressive name, "Genieklub," and evolved into a society something on the order of our New York Poets' Society, the program for the meetings consisting mostly of recitations of poetical works by the authors themselves. It was undoubtedly at these reunions that Ernst von Wolzogen, himself a man of versatile gifts, conceived the idea of the "Uberbrettl," an attempt at grafting the spirit of Montmartre poetry upon the coarse and clumsy humor prevalent upon the German variety stage. A man of the world, he had penetrated into circles of Parisian society not too easy of access to foreigners, and had sensed the charm of the cabarets, where the artist Bohème of Paris relaxes from its not overstrenuous struggle for the daily bread, and indulges in the wildest antics of genius, wit and eccentricity. He roused the interest of Young Germany, and succeeded in obtaining the collaboration of men like Detlev von Liliencron, Richard Dehmel and others. He was also assisted by his gifted wife, Elsa Laura, who, as reader, singer and instrumentalist, seemed particularly fitted for refined "variété," and when she appeared to sing some old folk-song, to the accompaniment of the lute, presented a fascinating picture.

Thus was launched in Berlin a *genre* of entertainment, which became the delight of a minority eager to hail whatever is new, and the butt of satire for a majority unable to understand the motive and meaning of the undertaking. Wolzogen devoted to it some years, which proved disastrous not only to his finances but to his literary reputation. For, although he was not identified with that little band of literary rebels called Young Germany, he had proved himself, even in his early works, enough of a secessionist to be looked upon with suspicion. The average critic and the average reader henceforth associated the author with what is still considered an inferior departure of the dramatic art, although the more marked its inferiority in taste and spirit, the greater its box-office returns both here and in Germany! Wolzogen has to his credit a few comedies which nevertheless continue to draw on the German stage. One of these is "Die Kinder der Excellenz," dramatized from his own novel of that name, in which he cleverly satirizes the conventions and traditions of his own caste. Others are "Ein unbeschriebenes Blatt" and "Die hohe Schule"; but the success of none of these has equalled the effect of his "Lumpengesindel," which by critics and actors is appreciated for its intrinsic merits as a well-constructed and sparkling comedy, by the audiences at large as an irresistibly funny "skit" on the life Bohemian, which has ever been a sort of bugbear to bourgeois society, even in Europe.

Freiherr von Wolzogen and his wife are now in America. They have come to this country to give lecture recitals under the auspices of the Germanistic Society. Frau von Wolzogen's share in the recitals consists in the singing of old folksongs, which she accompanies on the lute and introduces by interpretive remarks.

AMELIA VON ENDE.

Boston Sees the First American Civic Pageant

Photos Notman
GREEK GROUP IN "THE GATHERING OF THE NATIONS"

"THE CAVE DWELLERS"

EARLY EDUCATION: "THE DAME SCHOOL"

By Frank Chouteau Brown
Dramatic Director of the Pageant

THE Pageant is a new form of dramatic entertainment, in which the people of a community re-enact the incidents of their local history for their own benefit, and their visiting neighbors. Like all new forms of expression, it is slow in crystallizing within any definite mould; and during its formative period it remains peculiarly susceptible to influences that may be exerted upon it from without, for good or for ill. Under these conditions, and recognizing the possibilities that lie dormant within the ideal Pageant, it becomes important that a knowledge of the essential elements of real Pageant manifestations should be spread broadcast as rapidly as possible, in order that they may be recognized and welcomed by the public, at the same time that it will enable them to discourage those unworthy attempts to make capital of a popular and accredited catchword, that are bound to be made.

RANK C. BROWN
"The New England Conscience"

In the first place, there should never be anything professional about the Pageant. For reasons that will become obvious in a moment, it must always remain an uncommercialized and spontaneous development. Otherwise it possesses no more of public appeal than a Hippodrome performance, or the old Imre Kiralfy spectacle that used to be utilized as an adjunct to the circus! In the matter of scale and the number of performers, both these are examples of about as near an approach to the Pageant as can be made from the standpoint of the theatrical dramatic producer,—but neither are at all the sort of thing that a properly devised and conceived Pageant means to performers and auditors.

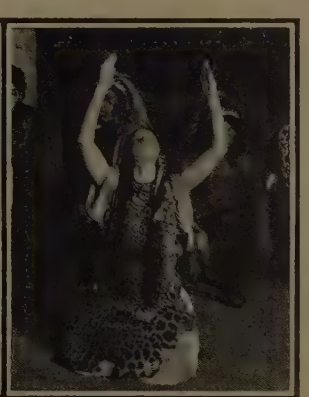
GOING TO "THE COLONIAL WEDDING"

The Pageant is a somewhat costly form of production utilizing, as it does, from 300 to 2,000 performers; and necessitating a very considerable money expenditure, that it is always capable of earning back if rightly planned and administered. The Pageant is not a street parade, nor anything approaching it. The Pageant is not a "May festival"; nor does it consist of an endless series of dancing evolutions performed by children or their elders. It does not, or—at least, so far—it has not, told any consecutive and dramatic story; nor do the incidental words that may be set down for the different characters perform any important element in the entertainment. Some of the most effective Pageant episodes have been given without the assistance of a spoken syllable. The Pageant should also be given in the open air; and for this purpose it is necessary to find a background that, in its general arrangement and outlook, should nearly approach the classic Grecian amphitheatre,—where the distance view back of the stage was as important a matter as the naturally sloping contour of the ground required to form a basis for the placing of spectators. Although such natural amphitheatres exist in abundance throughout the United States, yet it becomes a matter partly of luck and partly of imagination to find one sufficiently near a city or town, with proper conveniences of transportation to take care of the masses of people that may be expected to congregate for these occasional performances. An audience of 6,000 to 10,000 is nothing at all unusual in important pageants here and abroad.

A Pageant only attains to final performance under locally varying conditions. Ordinarily, the Pageant is performed in the open air, under conditions that reproduce with great reality those

"THE QUILTING PARTY"

"BOSTON AND HER NEIGHBORS VIEWING THE PAGEANT"



"THE PASSING OF THE INDIAN"

White

Daisy Dimsey (Elsa Ryan) Cuthbert (Charles Brown)

Act III. Daisy and Cuthbert arrive at the Little Green Inn

SCENE IN THE NEW MUSICAL COMEDY "MARRIAGE A LA CARTE" AT THE CASINO THEATRE

that might have existed at the time of the original incident being performed. Obviously, these are fundamentally different from the conditions that pertain in the theatre, where natural settings are necessarily imitated; natural actions are simulated, and actual conversations and the natural leisurely progression of events are condensed and exaggerated, in the effort to suggest reality under self-imposed theatric and conventional conditions, or within the "practicable" limitations of this artificial forum. The actor is especially trained to work under these conditions. Without any especial training, but inspired by the sincere desire to reproduce to his best ability the historic incidents of his native locality, often the acts of their own ancestors, within surroundings with which they are familiar from daily contact,—in his own field, as it were,—the pageanter possesses great advantages over the trained professional. Under such conditions, inspired not only by their own imagination, but by the enthusiasm of the great masses of people that form the Pageant audiences—often numbering thousands in extent—results utterly impossible of achievement in the theatre become a matter of commonplace in the Pageant!

But the really important effects of the Pageant continue to make themselves felt long after the actual performance has become a matter of the past. The united efforts of those concerned in giving the production react upon themselves, bringing them more into accord with each other, giving the different members of the group many interests and ideals in common and, even in a large city where, in the first instance, the individuals concerned may have had no acquaintance, they nevertheless become, through their common experience, an enthusiastic and united group that remains as leaven in the community, the more ready and better able to assist in future entertainments or in other movements concerned in progressive matters of general interest to the community. And this is true to a most remarkable extent under the conditions of American city life. In the Boston Pageant, for instance, there were groups of scholars from schools throughout Boston, and from districts as far removed as ten or a dozen miles. People of all nationalities, of all conditions, and of widely separated social environment; working people from the Settlement Houses were assisted by, or worked beside, society débutantes; members of various professions, and practitioners of the Arts were given a common interest with representatives of the working classes, and all classes may have probably been equally surprised to find both the limitations, and the qualifications, of their companions!

At this point, it may be well to pause to describe something of the conditions under which this particular Pageant was given. On account of the dates, Nov. 10, 11 and 12, it was obviously impossible to depend upon the weather conditions allowing of an outdoor performance. Determined in the first place by the Organization responsible for the undertaking, "Boston, 1915," these dates were selected with due consideration as to their producing the best results in the "Civic Advance Campaign" for enlightening the general public of the city and suburbs as to advanced conditions of civic life, of which the Pageant was merely the initiatory event. The Civic Advance Campaign was undertaken with the idea of arousing the community and surrounding towns to the necessity of the betterment of their conditions, geographically, politically and economically, and the first performance of the Pageant took place before a group of New England Mayors, who had been invited by the Mayor of Boston to gather for a conference upon subjects of general interest. The most available place to give this Pageant proved to be a building recently constructed for use as a skating rink, where a floor area some 250 feet long by 100 feet wide was to be found, and where the audience could be seated upon two sides and one end of this space, on steeply rising seats exactly similar in arrangement to the ordinary placing of spectators around a

CHARLOTTE ANDERSON

Seen in "Hans the Flute Player" at the Manhattan Opera House

football field. At the unoccupied end of the arena was a balcony for the musicians, and beneath this was constructed a permanent background of rocks, trees and other shrubbery, providing the cave that was used for both the first and third episodes, as well as during several of the interludes throughout the performance. Being given indoors, it became possible for performances to occur in the evening as easily as in the afternoon; and, consequently, a great added effectiveness of the spectacle came from the carefully studied use of artificial light, that was employed even in the day time, with some curiously and unexpectedly beautiful results.

Copyright Charles Frohman Eugene O'Brien Ethel Barrymore

Act IV. Rose Trelawny is surprised to see Arthur

SCENE IN THE REVIVAL OF "TRELAWNY OF THE WELLS" AT THE EMPIRE THEATRE

In some part only was this Pageant historical in character,—and that history was less the history of the immediate locality than of the abstract American ideal, "The Home." The first episode was pantomimically concerned with the hearth-stone of the cave-dweller, around which probably the family group first gathered on this continent to cook their daily meal. The second episode reproduced the village life of the native Indians; and for this purpose the services of a band of real Iroquois Indians were obtained. The third episode showed the early settlement of the Puritan colonists, the erection, attack and final destruction of a typical stockade; an early Thanksgiving, with its simple revels and a corn husking, ending in a country dance, and, finally, explaining the growing wealth of the later Colonial community by depicting the wedding of Governor Winthrop with his maid-servant, and ending with a stately minuet danced by one hundred and sixty couples.

The final portion of the Pageant showed Boston, her suburbs and the neighboring towns of the Metropolitan district, some forty in all, emblematically represented as reviewing the past history and future progress of the city,—and here for the first time was struck the note of local pride and loyalty that performs so important a function in the realization of the ideal Pageant. For a brief period contrasts between the old and the new in travel, education, industry and communication passed before the citizens represented upon the

(*Continued on page ix*)

White

GERALDINE FARRAR, THE GOOSE GIRL, IN ACT I OF "KOENIGSKINDER"

AT the Metropolitan Opera House, this city, on December 28th last was heard for the first time on any stage Herr Engelbert Humperdinck's new fairy opera in three acts entitled "Koenigskinder." The complete cast was as follows:

The King's Son.....Hermann Jadlowker	The Senior Councillor....Marcel Reiner
The Goose Girl.....Geraldine Farrar	The Inn Keeper.....Antonio Pini-Corsi
The Fiddler.....Otto Goritz	Inn Keeper's Daughter....F. Wickham
The Witch.....Louise Homer	The Tailor.....Julius Bayer
The Wood Cutter.....Adamo Didur	The Stable Maid.....Marie Mattfeld
The Broom Maker.....Albert Reiss	First Gate Keeper.....Ernst Maran
Two Children..Edna Walter, Lottie Engel	Second Gate Keeper...William Hinshaw

Conductor, Alfred Hertz — Stage Manager, Anton Schertel
Technical Director, Edward Siedle

The opera scored an immediate success. The composer was present, was publicly honored by many curtain calls and endless applause, both of which appeared to be so sincere and spontaneous that there could be no doubt in his own naive heart but that the New York public had taken up his beautiful work, and has ranged it with its favorites.

A few words about the text. This fairy play is well known to theatregoers, for it was produced in German, under the present title, at the Irving Place Theatre, during the régime of the late Heinrich Conried in 1898, the title rôles being acted by Agnes Sorma and Rudolph Christians. Four years later it was seen in English at the Herald Square Theatre, called "Children of the King," when it was acted by Martin Harvey and his company. The author of the play is Ernst Rosmer, which is the *nom de plume* of Elsa Bernstein, daughter of one Heinrich Porges, who was a disciple of Richard Wagner.

HERMANN JADLOWKER
The King's Son in Act III

Humperdinck wrote incidental music for this play, this music being heard here both at its stage performances as well as in the concert room. This music he has used in the present opera, adding much to it, shortening the preludes and otherwise amending his earlier conception of the work. But in mood it is the same in the opera as it was in the play—a wonderful tonal reflection of this poetic tale.

The tale itself need not be retold here, since the libretto follows in every detail the course of the original play, and that is fairly familiar. Suffice it to say that in its opera garb this tale takes on new and added poetic hues in its big moments, while at other times the intimate charm of the work did not carry as well in its musical setting as it had when seen as a play. The very end of the second act, for instance, with the episode of the weeping child, who has recognized the fact that the wiseacres of the town have banished the king and his bride when they turned away the vagrant youth and the goose girl—that incident, and there are others in the work, calls for a smaller frame than the big proscenium of the Metropolitan Opera House.

But that is quibbling after all, since there are so many other virtues to offset these shortcomings. But the opera demands one thing, namely, that the listener put himself in a receptive mood for the modest charm of this music. Here is no great blaring of trumpets or rumbling of drums. It is all in a low dynamic mood, and the ear has simply to revel in the gentle charm of this music. In mood it is many miles removed from Broadway, and there are no gripping musical moments that lash the hearer's lagging interest with thrills.

Also does the second act drag in interest, musical and dramatic, but the size of the auditorium has more to do with that than has the text or music. Certain incidents of the sentimental mooning of the King's Son, as he finds in his blouse the fragment of the wreath given him by the

GERALDINE FARRAR
The Goose Girl in Act III

White

GERALDINE FARRAR AS THE GOOSE GIRL IN ENGELBERT HUMPERDINCK'S NEW OPERA "KOENIGSKINDER"

Photo Desgranges
LEON ROTHIER

Goose Girl, and again as he sits dreaming under the linden tree—these bits were lost at the first performance. They seemed trivial, sounded ineffective—and they really are not. Some critics have cleared Humperdinck of all blame here, for they claim that he could not make operatic bricks without straw. Some day, perhaps, it will be heard that this second act is really full of wonderfully dainty and lovely music. It is full of contrasts, the bickering of the maids of the inn, the sentiment of the King's Son, the big mob effects, the burly dance, and then the naive childish dance of the Broom Maker's daughter, the suspense of high noon when the city's new ruler shall enter, instead of which the Goose Girl appears surrounded by her chattering geese, the tumult of rage and disappointment of the populace, the expulsion of the two kingly children, and the calm finale with almost deserted stage at the end—these furnish material in abundance for the composer's fantasy. In the play these episodes were wonderfully effective. And yet it must be admitted that this act dragged in performance.

But the first and third acts were exquisite. Humperdinck has composed no great single numbers that the audience carries away on its lips. Here are none of the same effective brands of melodies that stamp "Haensel und Gretel" immediately upon the mind of the listener; yet no one will deny the spell of this melodious writing if he has in his heart any love for the poetic. The score is decidedly Wagnerian in a thousand little reminiscent ways, while of the moderns there is no trace or suggestion whatever. The composer asks of his orchestral instruments that they sing, and he never allows them to explode. And "Königskinder" must be a happy relief to those ears of operagoers who resent the slamming and banging of the modern orchestra when playing most modern music.

When reviewing the performance itself all other artists appear insignificant beside Geraldine Farrar, who sang the part of the Goose Girl. Never has this artist had so happy a rôle; not in years has she sung as she did at this première. She gave a convincing embodiment of this royal maid, who had been bewitched into a goose girl, looking a picture of loveliness, and acting it with a fervor that permitted of no superficial fault finding. She seems really to have sunk her whole artistic identity, for the moment, into the rôle of this unhappy maiden. By a thousand touches she made this part ring real and poetic. There was not a moment when she seemed exaggerated in either mien or gesture. Her appearance at the city's gate in the second act was really a vision, devoid of theatrical pose or incident. And in the third act she is a pleading, pathetic figure, dying of fever and exhaustion, relieved by the incidents when her wandering brain leads her into a moment's cruel merriment. And she sang this pretty music with a certain artistic restraint that is to her everlasting credit.

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LEO SLEZAK

Hermann Jadlowker, as the King's Son, was favored by his youthful voice and figure. But he scarcely entered into the real, telling poetry of this part. He gave little suggestion of the royal blood that is supposed to course in his veins, and his sentimental episodes he converted into sentimentality. He lacked just those fine points which Geraldine Farrar displayed so wonderfully. He sang well, it is true, and acted with a certain amount of conventional buoyancy. But the poetry was lacking in his work and interpretation.

Otto Goritz was the Fiddler, a rôle of much importance, which this sterling artist interpreted ably and sang well. Louise Homer was the Witch, and by this fine bit of acting she added another to the list of character parts that are to her artistic credit. Didur, as the Wood Cutter, and Reiss, as the Broom Maker, were both admirable, and Marie Mattfeld, as the Stable Maid, did a remarkable bit of acting. Edna Walter and Lottie Engel, who acted the rôles of Two Children, were delightful, and the balance of the many parts were well distributed.

Alfred Hertz conducted in a manner as though this opera were really one of his artistic loves.

(*Continued on page vi*)

Moffett
LOUISE HOMER
Metropolitan Opera House

FERRUCCIO BUSONI
Italian Pianist

GUSTAV MAHLER
Conductor, Philharmonic

DIMITRI SMIRNOFF
New Russian Tenor

Copyright Dupont
MARIE RAPPOLD
Metropolitan Opera House

WILLIAM COLLIER AND PAULA MARR IN "I'LL BE HANGED IF I DO" AT THE COMEDY THEATRE

Ernst von Possart's Return to America

ERNST VON POSSART, the famous German actor, who recently returned to the United States for another tour, has not been seen in New York since his visit here during the season of 1889-90, when he appeared with great success at the Amberg, now Irving Place, Theatre, this city.

Herr von Possart is properly ranked among the remaining few of the world's great players. Jefferson, Coquelin and Ristori are dead. When Salvini, Bernhardt and Possart are gone the last of the giants of the stage will have disappeared—perhaps forever.

For more than four decades Possart has devoted his high gifts to the dramatic art, and each new phase of his work has been marked by brilliant achievement. When a few years ago he voluntarily stepped down from the high position which he had made for himself, that of Royal Intendant of the Prinz Regenten Theater at Munich, and entered private life, Munich and the entire art world united in doing him honor. He was loaded with all the orders and titles which the Bavarian government has to bestow; crowned heads sent their representatives to the farewell performance of "Shylock"; the world's greatest artists delighted in immortalizing their distinguished colleague in marble, bronze and colors; willing hands dragged the carriage containing the popular actor from the theatre to his home.

ERNST VON POSSART

Ernst von Possart is the foremost champion in Germany to-day for the conservation of the German language. He is practically the last remaining survivor in his own, or any other country, of the old *régime* which cultivated the noble art of declamation and raised the spoken word to its rightful beauty and dignity. He ascribes the present demoralization of the stage language to the general feeling of the world's unrest, and the modern secessionistic tendencies in all branches of art and literature. The modern actor rather prides himself on his rapid and incoherent delivery; he rants and raves, and by means of frantic gesture and bombastic delivery, endeavors to conceal his inability of producing his greatest effects by means of a well-modulated voice and fidelity to the euphonic beauties of the language. Von Possart holds that the language, if rightly used, is full of dramatic and musical effects.

POSSART AS CHRYSALE

What must impress anyone in attempting to put a valuation on the work of German actors, is their tremendous versatility. During the so-called "Lehrjahre," no amount of routine work is considered too strenuous, no rôle too insignificant, which will help to develop the artist who, with firm fingers, sweeps any string on the histrionic harp. Specialists are rarely met with on the German stage; the actor must be a man-of-all-work or he is considered incompetent. Thus it happens that though von Possart was pre-eminently a tragedian, whose "Faust," "Shylock," etc., were known on two continents, some of his greatest successes have been achieved in comic rôles. The older generation of German theatregoers remember with peculiar pleasure his humorous delineation of the irresistible Schmock in Gustav Freytag's comedy of "Die Journalisten."

Possart exhausts the ultimate possibilities presented by the rare intelligence and beautiful benevolence of Lessing's wise old Jew, Nathan; his Richard the Third is characterized by demoniacal subtlety. Justinian in the Sardou drama "Theodora" is given with the true classical proportions; while his Advocat Behrendt in "A Bankruptcy," the first of Björnson's polemic satirical dramas, and no less his Rabbi Sichel in Erckmann-Chatrian's "Freund Fritz," is each a masterpiece of characterization upon which is brought to bear the wealth of his dramatic technique. To hear him in swift transition declaiming with fervid dramatic power the almost blinding beauty of the Goethe "Prometheus," then next dropping into the naive tone of the same poet's "Wandelnde Glocke," is almost to disprove the theory that "everyone can do his best thing easiest," for with him there seem to be no degrees of comparison. And withal his metrical use of the German language! He makes no effort to conceal the noble rhymes; the sonorous syllables "swell in sudden exaltation" from his lips, and the German lyrics take on such new beauties that one is made to feel that neither, as Keats has it, has the "sun of poesy set" nor the art of declaiming it.

Von Possart's views on the modern drama were well defined in the course of a recent conversation with the writer:

"Every epoch-making literary product voices the spirit of the age. It enters the lists with a bold claim that it be regarded as a legitimate child of the Muse, however it may break with the associations and traditions of a preceding epoch. The modern dramatist would reduce the poetry and the romance of life to bald reality. He deals in photographic naturalism, depicting with terrible fidelity

POSSART AS FABRICIUS

POSSART AS FREDERICK THE GREAT

the grimy and dust-covered highways of life; he tragically exposes the moral nakedness of men, but offers us nothing in exchange for the idealism of a poetry such as Schiller's, which removes us from the sordid and sombre atmosphere of every-day life, and opens up before us a heaven of pure poetic vision.

"The present demand for ultra-realism, which goes to the extreme limit of *banalité*, cannot be without its baneful influence upon histrionic art. The technique which leads to the mastery of the spoken word, formerly one of the noblest aims in the education of the actor, is now a more or less negligible quality. The tendency of the average modern actor is to treat all verse as dry prose."

The story of Possart's career is lacking in some of the features which characterize the biographies of successful men. He did not have to fight his way to fame through bristling hedges of poverty and parental opposition, a condition of affairs usually accepted as the birthright of genius. He was the son of prosperous parents, who, at the time of his birth (in 1841), were living in a house on Unter den Linden. After absorbing the regular gymnasium course and the prescribed military service, the vital question of a business career had to be settled, and it was probably on account of the congenial atmosphere, and the fine opportunity offered for literary browsing, that the young Possart chose a well-known Berlin book shop as the first field of his activity. Here his knowledge of literature made him so valuable to the proprietor that he was offered a half interest in the business without the customary financial disbursement. But the young man's ambition had already taken unto itself wings, and soared far away and beyond the circumscribed horizon of the book shop. He had already felt the first symptoms of stage fever, and was spending all of his time in laying the foundation for what he felt to be his life's mission. At five o'clock in the morning he was up and out in the Tiergarten, where, walking up and down in one of the secluded paths, he rehearsed the rôles which had been committed to memory in the late vigils of the preceding evening. Not content with this preliminary self-instruction, Possart decided to put himself in the hands of a well-known dramatic teacher in Berlin. The reception which this imposing personage gave to the aspiring youth could hardly be called an encouraging one. The teacher marched Possart up in front of a mirror and exclaimed: "Look at that face and that figure, young man! You must think you have an extraordinary amount of talent, if you expect to overcome these physical deficiencies."

At nineteen, Possart was already on the stage in Breslau, and, even in the smaller rôles allotted to him at first, gave revelation of the convincing powers which were later to give him so authoritative a position in the German art world. It was in this provincial theatre one evening that he was playing the part of a murderer, who, convicted by his own conscience, despairingly takes his own life. Sitting in the upper gallery was a man who had three days before committed a murder, and who was so affected by the powerful psychological portrayal, that he went the next day and gave himself up to the police.

POSSART AS SHYLOCK

At the age of twenty-one, Possart was famous, and it was then that the call to Munich came, which was destined to become his future home, and the chief scene of his artistic achievements. From the most conspicuous figure in the acting ensemble, to stage manager, to director, to chief director and on to the enviable and impassable position of Royal Intendant, he passed in rapid succession. It is an unwritten law that the Intendant of all Royal playhouses should be chosen from the ranks of the nobility, so that the abrogation of this precedent in the case of von Possart carried with it a peculiar recognition of his artistic worth, even though it created for the non-aristocratic court official a number of formidable enemies.

POSSART AS THE ADVOCAT BEHRENDT

The title which he now possesses was granted him by the present Prince Regent. Not, as many suppose, in order to establish his eligibility to the post of Court Intendant, but as an especial mark of recognition in organizing and carrying to a successful issue the Mozart Festival in 1895—the beginning of the summer music season, which now attracts such throngs of visitors to the Bavarian capital.

The Munich municipal authorities, in order not to be outdone in

appreciation of their royal master, paid their own tribute to von Possart, by giving his name to one of the streets in the vicinity of the Prinz Regenten Theater, a building which owes its existence to the iron will and indomitable energy of this man, whose interest in matters of art was not circumscribed by his own individual effort, but contained the true altruistic quality which meant service to the age into which he was born.

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THE MEN WHO "CREATED" THE NEW OPERA, "THE GIRL OF THE GOLDEN WEST"

From left to right they are: Signor Gatti Casazza, director of the Metropolitan Opera House; David Belasco, author of the original play; Arturo Toscanini, who conducted the first performance; Signor Puccini, the composer. The above picture is autographed by all four

It is the Prinz Regenten Theater which will stand as the most enduring monument of von Possart's service to his own city of Munich and the whole of international art world. It is but a realization of Richard Wagner's own dream, in which he had the sympathy of his high-minded royal patron, Ludwig of Bavaria—that of erecting on the banks of the Isar a suitable home for the production of his great music dramas.

A man less purposeful than von Possart could not have carried to a successful issue a project to which so many obstacles were opposed. The building was opened in 1901, and is probably the only theatre in the world which was ready for occupancy fourteen days before the expiration of the time specified in the contract.

The achievements of Ernst von Possart as Intendant of this theatre are well known to the present generation of operagoers, as the success of this enterprise has become history. The brilliant Wagner performances in Munich have seriously affected the drawing powers of Bayreuth.

Von Possart has always been eagerly sought after to lend his art and personality to the christening of new works. It was he who suggested to Richard Strauss the possibilities for melodrama in "Enoch Arden"; the work was written and dedicated to von Possart, and given during its first season entirely in conjunction with the composer. Prof. Max Schillings honored not only von Possart, but himself as well, by dedicating to the former the finely colored "Hexenlied." To von Possart also belongs the distinction of having been the first to give "Manfred," of Byron and Schumann, in its proper stage setting. The first representation was given in the little rococo Residenz Theater of Munich—a house much too small to admit of the proper effectiveness of the ghostly apparitions. The performance dragged insufferably, and one by one the audience left the theatre. Finally a colleague of von Possart, who was something of a wag, came around to his dressing-room and handed him the key with the observation: "When you have quite finished with your monologue and start for home, will you lock the door after you?"

This is an anecdote which the great actor relates with much enjoyment, as the work had a tremendous success when given later in a house of proper proportions.

A graceful tribute came to von Possart from the widow of Schumann in recognition of the propaganda he had so nobly made for the, at that time, unknown "Manfred" music.

Clara Schumann invited herself to the Possart villa, and for an entire evening devoted her incomparable art to the actor and his family.

Another interesting anecdote in (*Continued on page vi*)

Scenes in "Suzanne," A New Comedy at the Lyceum Theatre

Copyright Charles Frohman Suzanne (Billie Burke)
ACT I. SUZANNE: "HELLO! IS THAT YOU, SERAPHIN?"

Copyright Charles Frohman Harry Harwood Billie Burke
ACT III. MUELEMEESTER: "YOU'RE A GOOD GIRL!"

Copyright Charles Frohman Geo. W. Anson Julian L'Estrange Billie Burke Rosa Rand
ACT II. SUZANNE (MISS BURKE): "I NEVER WAS SO HAPPY IN MY LIFE!"

Bangs, N. Y.

MISS MATTHISON AS MISTRESS FORD

Bangs, N. Y.

MISS MATTHISON IN PRIVATE LIFE

An Intermittent Chat with Edith Wynne Matthison

TWO qualities, not twinlike, are always manifest in Edith Wynne Matthison. They are humility and nobility.

We are good humoredly accustomed to British actors visiting us, coining our curiosity into many-dollared audiences, and pointing out with a teacher's patronage and authority our dramatic faults. We accept this didatic criticism. We even seek it. The shrewd interviewer courts it because it makes good "copy" even though it may not promote international amity. But this tall young woman with the strong chin and the deep, blue-gray eyes is of quite another attitude. Theodore Roberts's tall, broad form vanishing through the stage door of the New Theatre into the street held the gaze of her calm, judicial eyes.

"He is an excellent actor," she said. "I could see that when he just walked through the part at the first rehearsal this afternoon. He is to play Falstaff while Mr. Calvert is ill.

"I have only been under two American managements, but I have learned a great deal from them."

Was it possible? Did such a sentence fall from British lips in British accents? The tall figure in its smart blue-tailored frock—a French tailored frock—and its blue and silver turban, its seal muff and stole, stood on the curb waiting for a street car because taxicabs were perilous in these striking times. The traffic of Broadway at five in the afternoon was sweeping past in full stream. I must have misunderstood.

"Pardon me—the street noises—you said?"

"I said that I have been under but two American managements since I came to the United States seven years ago, Mr. Henry Miller and the New Theatre, but I have learned a great deal from both."

"You have learned——"

"Indeed yes. The spirit of dramatic brotherhood and sisterhood is so strong. The actors of this country welcome so broadly and kindly a player from another country who tries to do his best." Long black lashes winked back the moisture that came with crowding memories of the speaker's long-continued welcome. "The dramatic profession of this country is splendidly generous."

We had settled into a corner of the street car and were speeding toward the dressmaker's where this calmly busy young woman was going between the afternoon rehearsal and the evening performance, when she resumed. Inward poise reveals itself in continuity of speech and action. When events break the conversational thread Miss Matthison quickly knots it.

"One lesson I have learned on the American stage is one that no actor can overvalue. That is sincerity. Whenever there is a question of sincerity or of theatricalism, theatricalism must always go. The American managers I know ask themselves and their playwrights and their companies the question: 'Is this true?' If not they eliminate it. Sincerity, sincerity, sincerity is the motto of the American stage. It is a superb one."

Not a word of English counsel to American art! Not a suggestion. No advice, not an atom! It was I who brought out and exercised the word with which the interviews with English

THE PRODIGAL

Deep in a hidden corner of my heart
There lived a song—a living, joyful thing.
It breathed of life and love and youthful fire,
Great worlds to gain—and fame—the heart's desire!
The little song took wing.

Soul empty, waited I the proud return.
Years passed and still I loved the song, and prayed
With paling hope and long sequestered fears—
Until it came—so timid and so strange—
White faced and sad—Oh, agony of change!—
A little song of tears.

LESLIE CURTIS.

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SIGNOR CARUSO AS THE OUTLAW JOHNSON IN PUCCINI'S NEW OPERA "THE GIRL OF THE GOLDEN WEST"

visitors bristle, the old, tired word "tradition."

"Do you think without the background of tradition you would have been as well equipped as you are?"

Miss Matthison looked so thoughtfully into the conductor's red face that the face turned quite purple, but she saw neither change of color, nor man. She has the unfeminine habit of thinking before she speaks.

"If you had been born in the United States where you would not hear every time you went to the theatre how Edmund Kean played this or how Macready read that," I prompted, "would you have been so good an actress?"

"Perhaps tradition helps toward the thing we call 'finish.' But one asks oneself what is meant after all by finish. My husband says the English stage is over finished." Miss Matthison's calm smile dismissed "Finish" as a thing of little worth, of exaggeration.

"The voice is a great help or hindrance in stage work. I depend upon it very much as an instrument. If I had been born in this country I might have been less well equipped in that direction. But my voice is Welsh rather than English. My mother was Kate Wynne. She and her sister, Edith Wynne, were well-known concert singers. They had Welsh voices. The Welsh voice is like the Italian. Because it has so many consonants persons fancy it is a language in which consonant sounds dominate. But many of the consonants are pronounced softly; for instance, the double 'd' is pronounced almost as 't.' The vowels, like the Italian ones, are open.

"A good speaking voice is helpful and desirable, but it isn't essential. There is Sir Henry Irving. He triumphed in spite of his voice. There is Mrs. Fiske. Her voice is not her most attractive asset. Yet see what she does in spite of it! She gets straight to the audience exactly the impression she wishes to convey, no more, no less.

"Outwardly I have always thought we women of the dramatic profession require a voice that is a sufficient instrument to express us, and an appearance that will carry. Not necessarily beauty, though that is valuable always and everywhere. But there should be, I think, individuality in appearance, and force, enough to reach the audience. Many very lovely women have a beauty so delicate and exquisite that it fails to record a distinct impression upon the audience."

The inward assets interested Miss Edith Wynne Matthison, of England and America, far more than the outward. We discussed them in the fitting room at her dressmaker's between snips of shears, thrusts of pins, and occasional low-voiced directions from the actress who was that night—scarcely an hour away—to play laughing Mistress Ford in "Merry Wives of Windsor."

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MME. GERVILLE-REACHE

The distinguished French contralto, who is meeting with tremendous success in concert this season all over the United States

"Let us formulate the successful actress."

Miss Matthison smiled. "Interesting! Please begin."

"She must have imagination."

"The gown is just a little tight in the armhole, Madame. Yes, I agree with you, and poetry."

"Industry?"

"Yes and common sense. By which I mean reasonableness. Don't you think a career is liable to be shipwrecked without that?"

Visions of stage folk overweighted with imagination and poetry and underballasted with industry and reasonableness knocked at our memory chambers, entered and were named, but behind the locked door of silence.

Viewing some of those shipwrecks, Miss Matthison said: "That brings me to another important point—health. Without health one can be neither industrious nor reasonable." Certainly this English woman has a bowing acquaintance with American nerves.

While a gray gown was on its way to the workroom, and a violet one was being brought thence, we talked of the influences that foster an actress's talent. There are conditions that are deadening and others that are stimulating. Being an optimist Miss Matthison, with her sable stole about her fine shoulders, and unafraid of draughts, spoke only of the enlivening conditions. Optimism is the secret of her success.

"I believe repertory is the most valuable condition. I have always welcomed all sorts of parts. For instance, I have thought that I have played tragedy better for having played comedy. All parts contribute to every part, our lesser parts to our greater. I learn something from every part. If there is no great value in the study of its psychology, I learn through the practice of my technique. The pianist must keep on with the practice of her scales all her life. I mean that in the part or sort of parts one plays best all the less important or less grateful parts help.

"I have found in my study of stage art that all the other arts contribute to it. Some knowledge of music and of painting makes us better actresses, I am sure. Yes, I would take up the skirt a little in the front, Madame." Miss Matthison became for the moment oblivious of violet gowns and dressmakers, of the pressing need of a hurried dinner and of hastening back to the theatre to make up for Mistress Ford.

"But more, far more than anything else we must know humanity. That is learned by studying ourselves and by taking the right attitude toward life." Her arms swept outward in a wide, strong gesture. "We must welcome life." Her voice thrilled at the little word, the epitome of all our days and all our capacity. "We cannot escape pain. We cannot avoid suffering, and we should meet them bravely as a soldier and royally as a king. I have always thought that a woman must live her life fully to be

Sarony

MRS. PATRICK CAMPBELL, LATELY SEEN AS FANNY ARMAURY IN "THE FOOLISH VIRGIN"

a convincing and effective actress."

"Do you think marriage is a necessary part of a woman's life?"

"Oh, no! I cannot say that. There are too many women who have lived great, well developed, and rounded lives without marriage. What one does not learn by experience may be learned by intuition."

We passed to the personal phase, the influence of her dramatist husband, Charles Rann Kennedy, upon her work as an actress. She smiled with eyes and lips.

"My husband has taught me more about acting than anyone else."

"Mr. Kennedy told me that it is impossible to change your opinion, once you have decided."

The smile came again.

"Yes, when I know I am right. But he has been of great assistance to me nevertheless, for he has standards of my work as I have for his, and we try to reach them. We each understand what the other is trying to do, and we respect and sympathize with each other's aims. Each knows that we must judge by the finished work. Mr. Kennedy is my severest critic, and I am his. But we do not offer criticisms until the work as a whole stands complete, ready for criticism. Then we offer suggestions, and even try to insist upon them."

We were on the street-car again, and Miss Matthison tied up smilingly the thread broken by its starting.

"Happiness in marriage is as Bernard Shaw defined it one night when I sat next him at dinner. It was after my marriage, and I listened interestedly to his pronouncement. He is so interesting. He said: 'After all, happiness in marriage is like the feeling one has for a chair or table you have had for a long time. You couldn't be comfortable without having it about.'" Not exactly a poetic simile, but the truth.

ZELDA SEARS
Who has made a hit in the character of Hettie Gandy in "The Nest Egg" at the Bijou Theatre

In November Mr. Kennedy ceased his work upon his new play, "The Idol Breaker," long enough to become an American citizen, an act which Miss Matthison said had her hearty approval.

"Mr. Rann wants to be active. He wants to take part in things. He is a Socialist. Yesterday a friend and her husband came to take tea with us. It was Election Day, and he said he hadn't voted yet, but he said his vote wouldn't matter anyway, that the election was a foregone conclusion. We made him go and vote. His wife and I not having that privilege ourselves, thought that everyone who had should exercise it."

Miss Matthison and her husband met at her home when she was of the unromantic and unresponsive age of twelve. He has chuckingly told of that meeting, that her mother telling her to place some bread on the table for the boys, she threw his share upon the table before him. Miss Matthison laughed at that reminiscence.

"I did," she said, "but, you see, I looked upon him in the same way as one of my brothers, although I had not met him before."

"And you had no special reverence for them?"

"Oh, no." She laughed.

"Perhaps you have acquired more reverence for Mr. Kennedy and all men since."

"No, not reverence. I don't think it is good for them. Comradeship and sympathy and understanding I think much better for them. The old-fashioned Englishwoman treats man as a vastly superior being. My mother does still, and she always fears I am not giving Mr. Kennedy his meed of awe."

"Has any one told you of it?" I asked.

She looked inquiringly at me. I had speared it at last, that elusive butterfly-like resemblance. Yes, I had it caught inescapably as her fine profile was silhouetted against the darkness of the car window.

"That you are like Julia Marlowe?"

"Yes, I have been told so in this country. And when Miss Marlowe played in England they said she was like me. I am very pleased, but I do not know how Miss Marlowe will feel."

At the door of their apartment her husband welcomed us, and I put one farewell question:

"I have known ambitious girls, who, after they play one part for two seasons, believe that they are ready to star. How many parts must one play before she becomes a creditable actress?"

"I have played all sorts of rôles, classic and modern. I don't know how many parts entitle one to distinction, even granting intelligence as a beginning. I know so little. You know Sir Henry Irving said two hours before his death: 'I have been playing for fifty years and am just learning to act.' I am just beginning to learn my trade."

ADA PATTERSON.

Moffett Emmett Corrigan Jameson Lee Finney Ada Dwyer
Leland to the horror of his companions makes it plain that he is a badger man
SCENE IN "THE DEEP PURPLE" AT THE LYRIC THEATRE

Scenes in "The Spring Maid" at the Liberty Theatre

Photos White

ACT I. CHRISTIE MACDONALD AND CHORUS SINGING THE "FOUNTAIN FAY SONG"

Lawrence Rea Christie MacDonald

ACT II. THE PRINCE AND PRINCESS SINGING THE "LOVE BEE'S SONG"

Jessie Bradbury Tom MacNaughton

ACT II. URSULA AND ROLAND SINGING "ON THE TRACK"

THE ACTOR IN THE STREET

YOUNG AMERICA, as one finds him in the street, is the type of character George M. Cohan tries to represent. He leaves the conventional types to "high-brow" dramatists, and contents himself with the so-called lower ones that occupy a more conspicuous place in the public eye. While his characters are of the rougher variety, still they have a strong appeal, representing as they do a very important phase of American life, and by far outnumbering the so-called higher types generally portrayed on the stage.

GEORGE M. COHAN

George M. Cohan, as it were, transplants actual living characters from the street to the stage. Oftentimes one of his characters is a composite of many persons he has seen and studied in everyday life, but always a strictly American type is shown. The "Yankee Doodle Comedian" is first, last and always American. Having traveled the United States from end to end for years while playing the "10, 20, 30" and the combination houses, Mr. Cohan has closely observed and generalized types until they have a national appeal. Who could have a better opportunity for studying the many-sided American from all sides than one doing a "continuous" turn all over the country almost from the time he was able to walk on the stage? After every performance, instead of lounging at street corners relating his "triumphs" to fellow Thespians, George M. Cohan would train his microscopic eye on the people about him. Like Balzac, he would follow characters which interested him. These he would study, projecting himself into their ego, endeavoring to think and act from similar impulse.

When working on a play, George M. Cohan lives in his characters rather than viewing them dispassionately from the outside. He started in to live in his character when he played his first part, that of Peck's Bad Boy in the play of that name. In 1890, while appearing in this part, young "Georgie" Cohan projected himself so much in the character of Peck's Bad Boy that he kept everyone guessing. From the start young George M. Cohan wanted realism, and the props had to be the real thing or "there was nothing doing." At the end of the first act of "Peck's Bad Boy" the boy makes things lively for all concerned by throwing bundles of all sorts at those around him. Now, "Georgie" Cohan would have nothing to do with imitation bundles. Before the performance he would make up hard bundles, and you had better believe that the close of that first act was effective. It was so much so on one occasion, during the last week of the season, that little "Georgie" was fined $5 by the stage manager for playing these pranks the other performers, hitting them with bundles as hard as rocks.

George M. Cohan has always been a law unto himself in his stage work. As a boy, like Napoleon and nearly every great conqueror, he was stubborn and would always do things his own way. When the rehearsals for "Peck's Bad Boy" began "Georgie's" father, Jerry J. Cohan, started in to show him how to play the part, but the boy soon showed the father that he was the leader, and from that time father, mother and sister, of the Four Cohans —the "Big 4" of the musical comedy stage—have taken back seats and given the centre of the stage, so to speak, to George M.

Observing how the other performers hopped about in order to get out of the way of the flying packages at the hands of Peck's Bad Boy, George M. got his first suggestion for eccentric dancing, and then began his strenuous practice, which soon made him the most eccentric and cleverest characteristic dancer in the world. Young George M. just couldn't make his feet behave. The prances of messenger boys, newsboys and others in the street were studied and elaborated on by George M., and when at home he would hear a hand-organ strike up, some new and fancy steps were sure to be acquired. Limited space in a room filled with furniture made it necessary for him to jump and kick over chairs, tables, etc., and later on this practice was to serve the "Yankee Doodle Comedian" well in "Money to Burn," that roaring sketch written by George M., and played for several years by the family. This was the second sketch written by George M. Cohan and used by the Four Cohans.

Ever studying the people he meets in the street, George M., while appearing at Tony Pastor's a few years ago, mentally photographed the striking characteristics of leading Tammanyites, and after attending one of "Big Tim" Sullivan's chowder outings the germ of "The Governor's Son," a four-act musical comedy, was born. In this piece George M. Cohan constructed the principal characters around well-known frequenters of the Wigwam in Fourteenth Street, whom he had seen while at Tony Pastor's, in the same building. Even the shadow of "Big Tim" floated over the stage, though not as a distinct character. No one can come into contact with Tammany and not become interested in politics, and while playing "The Governor's Son," George M. Cohan essayed the politician, later bringing out the three-act musical piece, "Running for Office." By this time this talented young man and his father, mother and sister, had successfully "broken the ice" on Broadway, and George M. came into close contact with another salient phase of life. "Little Johnny Jones" was born in the Metropole Café, where the "Yankee Doodle Comedian" found him one night after the play. But Little Johnny Jones is not the only one, thought George M., "there are others I will lash to

GEORGE M. COHAN "MAKING UP" IN HIS DRESSING-ROOM

Scenes in Louis N. Parker's Comedy "Pomander Walk" at Wallack's

White Cicely Richards George Giddons T. Wigney Percyval Lennox Pawle

ACT I. SIR PETER (GEORGE GIDDONS) LAYS DOWN THE LAW OF "POMANDER WALK"

White Sybil Carlisle Dorothy Parker Edgar Kent Yorke Stephens

ACT III. BARON OTFORD (YORKE STEPHENS) CHIDES HIS SON FOR RUSHING INTO MARRIAGE

the mast in this new show," and he proceeded to do so.

From the start "Big Tim" Sullivan interested this youthful observer, and if "Big Tim," why not, also, "Big Tom"? These two Tammany giants were often seen together, so in his piece, "Little Johnny Jones," George M. Cohan created the part of "The Unknown," which was effectively played by Tom Lewis, who looked and acted like "Big Tom" Foley, the former Sheriff of New York County. This part of "The Unknown" was one of the best stage characterizations of modern times. It was as if the character had stepped out of Dickens. This might well be true, at that, since Dickens took his famous characters from real life, and that is what George M. Cohan did, and has done since in all the plays he has written.

Photo Reutlinger

MLLE. MARIE ALEXANDROVIEZ

New operatic star, who recently made a sensational début at the Paris Opera House as Gilda in "Rigoletto." She is only seventeen years of age, is exceptionally beautiful, and has a soprano voice of remarkable range

While studying "Big Tom" Foley, George M. Cohan made several visits to his saloon, which was at the corner of Centre and Franklin Streets, until he was elected Sheriff. Across the street is the Criminal Courts Building, in which is located the Coroner's office, which Mr. Cohan also visited. Here he found a type he had long been looking for—the typical square sporting man. Entering the Coroner's office the first time Mr. Cohan came face to face with the original of what was destined to become one of his strongest characters—"Kid" Burns. The first words the "Yankee Doodle Comedian" heard "Kid" (Charlie) Burns, then one of the Coroner's clerks, utter were: "Say, haow d'yeh spell Goo-vin-ear Os-pi-tal?"

Standing before the young actor-playwright was the famous former light-weight prize fighter, now a respected employé of the city. For weeks Mr. Cohan went down to the Coroner's office nearly every day and talked with Charlie Burns, that he might study his picturesque ways. Little did "Kid" Burns know at the time that he was being made into a stage character. In fact, George M. Cohan simply picked him up and placed him in "45 Minutes from Broadway," name and all, and again later in "The Talk of New York." It was not necessary to build the character around the "Kid"—all George M. had to do was to transplant him from the Coroner's office to the stage. As "Kid" Burns says: "Dis wourd may not be in de dicks-hen-nary, but it's O.K. just de samie." This and other sayings of the former prize-fighter were faithfully reproduced in these two musical comedies. In making up and dressing the character the green top shoes worn by the "Kid" were used by Victor Moore, who played the part in both pieces, and who could hardly be distinguished from the original of the Coroner's office. When the first piece was in rehearsal George M. Cohan took Victor Moore down to the Coroner's office and said to him, "Now, get into that 'guy's' skin," pointing to the astonished clerk.

Leaving the Coroner's office for the Hotel Astor and the Knickerbocker Hotel Café, George M. Cohan found another type that stands out prominently to-day. He leaped from race-track, prize-fighting rings, saloons, gambling houses, and the like, to the ultra-fashionable sphere, and hit upon the "wise" young American with unlimited freedom and money. Then came the character of George Washington, Jr., (*Continued on page vii*)

Copyright Charles Frohman

Charles Richman Clara T. Bracy Esther Lyon Annie Russell Wilfred Draycott

Act I. Mary Fenton (Miss Russell): "I've lost my luggage!"

SCENE IN THE NEW COMEDY, "THE IMPOSTOR," LATELY SEEN AT THE GARRICK THEATRE

Players I Have Known

By HENRY P. GODDARD

NO decided opinion can be fairly given as to the relative merits of the men and women seen on our stage in the last half century. At least that is the conclusion to which I am forced after many years of theatregoing. The methods of the players have changed, not always for the better, but the Hamlet of Forbes Robertson, while less poetical, seems to me more intellectual than that of Edwin Booth; the Juliet of Miss Marlowe interests as much as that of Mary Anderson, and the Rosalind of Edith Wynne Matthison no less than that of Ada Rehan.

Edwin Forrest I saw but once, as Pizarro in Philadelphia in 1864. Although then past his prime, the performance showed that he had a powerful conception of the rôle. Talking of him one day to the late John T. Ford, of Baltimore, a manager of culture and wide experience, I asked if the actors of his (Ford's) younger day really excelled (as we are often told) those of the beginning of the twentieth century. Mr. Ford replied that he greatly doubted it. He had once asked Mr. Forrest a similar question as to the actors of the early part of the century, and that Mr. Forrest had in turn stated that he had once asked the same question of Sheridan Knowles, who replied with emphasis:

"No actress of your day ever equalled Sarah Siddons. By G—— sir, she filled the stage!"

The late Richard Mansfield apparently impressed differently every one who saw him. He was rated by critics as both the best and the worst actor of his day. In my own judgment, the first is the correct view as to Mr. Mansfield in bizarre or unique rôles such as "Cyrano de Bergerac," "Monsieur," or "Beau Brummel," and the second as to his work in Shakespearian characters, barring his Richard III, which was original, sinister, and effective. As one of our best actors said to me only the other day: "Mansfield had the wonderful gift of concentrating the attention of the public upon himself. He was a good actor; he was a great showman."

Mr. Mansfield could be most delightful socially when he chose, but this was not always the case, and I recall one very acrimonious conversation with him over the telephone when each fancied the other was trying to "break in" upon his conversation. He frequently quarreled with his leading ladies, yet Miss Florence Rockwell, who was with him during the last year of his stage career, assures me that she never found him other than courteous, and appreciative of her work. To his wife and son he was supremely devoted, and by all odds his happiest hours were those spent with his family. The actor was buried according to his wish, in a little burying-ground close by his lovely country home at New London, Conn. Only a day or two after the funeral I visited the spot. His section of the lot was bordered by hydrangeas in full bloom, while on the grave was a great quantity of wreaths and flowers from friends and professional associates, including several from those with whom he had had differences. As I stood by the grave in the soft air of a glorious September afternoon in that quiet and beautiful spot, and recalled the struggles and poverty of the actor's early life, and the triumphs and honors of his later career, *"I smiled to think God's greatness flows around our incompleteness,*
Around our restlessness his rest."

Of the old-time favorites in the stock companies of New York and Boston in my younger days, there are delightful memories of that galaxy of players at the old Wallack's, at the time when it was a current saying in New York, "If you don't know what magazine to read, get *Harper's;* if you don't know what theatre to attend, go to Wallack's." On its boards I have seen such actors as Lester Wallack, Dion Boucicault, John Gilbert, John Brougham, Harry Beckett, Harry Montague (adored of the matinée girls of the day), Mrs. John Hoey, Mme. Ponisi, Clara

Davis & Sanford ARNOLD DALY

Jennings, the beautiful Madeline Henriques, Ada Dyas, Jeffries Lewis, Rose Eytinge, Rose Coghlan, *"et id omne genus."* A little later came Augustin Daly with his succession of good actors and actresses who entertained New York for nearly a generation, and of whom some are still popular favorites.

Of the survivors of Daly's company who still command public attention, one of the most prominent is Otis Skinner. Born in 1857, Mr. Skinner is now at the full ripeness of his powers, and is reaping the reward of his years of faithful training in stock. It is probably safe to say that no better representations of "The Taming of the Shrew" have ever been given in America than those of Mr. Skinner and Miss Ada Rehan in the decade ending about 1894. It was during these years that I first met Mr.

Davis and Sanford JUSTINE JOHNSON
One of the Mist Maidens in "The Blue Bird"

ANN MEREDITH
Plays the leading feminine rôle in "The Cub"

HELEN WARE
Seen lately in "The Deserters"

Skinner, with whom I have had many an interesting chat. When he was in Baltimore in 1907 in Henri Lavedan's powerful play, "The Duel," in which as a devoted Catholic priest he wages war with his brother, a free-thinking physician, for the soul of a woman who has a degenerate husband, we discussed the especial interest given the play by the troublous times France was then having in the great struggle between Church and State. A notable feature of the cast of this play was the work of the venerable old actor, Mr. Charles Walcott, in the rôle of a dear old bishop of the Church.

Another favorite of the old Daly Company was Mr. Louis James, who died in March, 1910. He was a man "Of infinite jest and humor," and probably as universally popular a man as ever there was in his profession. In the most difficult of the Ibsen plays, "Peer Gynt," in which he assumed the mantle dropped by the dying Mansfield, he produced some very remarkable stage effects, and his elocution was clear, distinct and convincing, as it generally was with those trained by Mr. Daly. I think the actor was right when he said to me a year before his death, "Shakespeare is the boy for me," for both his artistic and financial successes were greatest in Shakespeare comedy rôles such as Falstaff, Autolycus, and in the "Comedy of Errors," in which he was the only actor I have ever known to double up as the two Dromios. Mr. James began his dramatic career in Philadelphia under Mrs. John Drew, of whom he spoke to me as, "The arch magician of the Arch Street Theatre." After being a member of the company at Daly's Theatre at New York during nearly the whole period of its existence, he was for years leading man with Lawrence Barrett, and while with him won distinction for his admirable acting in rôles of the most diverse character, notably in that of Beppo Pepi, the sinister jester in "Francesco de Rimini."

On the stage in his early years Mr. James was so fond of guying his associates, and playing practical jokes upon them, that hardly an actor that played with him but has some funny story to tell. In his later years he sobered down on the stage, but kept up his fun in private life, so that it is easy to believe the story of his friend, Mr. Charles E. Ford, to the effect that at his pleasant summer home on the New Jersey coast, Mr. James trained turtles to run races, and had them so well tutored that he could pick a winner whenever he could get a bet. Mr. Ford is also responsible for the story that, standing in front of the theatre one day with Mr. James, the latter looked at the poster on the billboards, which read, "Warde, James & Kydder Combination," and said, "That is a mistake, Charlie. It should read, 'Warde and Two Kidders.'" The stage lost one of its very best comedians, and the world a lovable man and a thorough good fellow, when Louis James passed away.

White EDNA WALTHER
Selected by Humperdinck from among sixty other youngsters to take the part of one of the children in "Koenigskinder." Edna is only twelve years old and is probably the youngest singer ever trusted with an important part in the history of the Metropolitan Opera House

During her last engagement in Baltimore, a year or so before her death, I met the beloved Mrs. G. H. Gilbert at a matinée at another theatre, which she had attended to see her old friend and former protegée in Daly's company, Miss Percy Haswell. Having been presented by Miss Haswell, I escorted the ladies from the theatre. Mrs. Gilbert, then well over seventy, was very chatty and most agreeable. The day was cold and wintry, and the streets slippery with ice, so that, at a crossing, I offered Mrs. Gilbert my arm, which she promptly refused, drawing herself up a little stiffly and saying, "I am quite able to walk alone."

On a bright May morning in 1907, I called upon Mrs. Jane Germon, at the home of her son, a Baltimore physician, with whom she spent the last decade of her life, and where she died in 1909 at the age of eighty-six. Mrs. Germon did not retire from the stage till she was well on in the seventies, and, long after her retirement, was constantly visited by her old professional friends when (*Continued on page viii*)

EUROPEAN SUPPLEMENT

BY PETRONIUS

PARIS, December 30, 1910.

THE Théâtre Français has just lost one of its ex-societaires, a man who formerly added much to the glory of that incomparable company of players. After the death of the brothers Coquelin, of whom the elder was the most marvelous actor of modern times, now comes the death of Gustave Worms. His loss will be less felt at the Comedie Française, from which he voluntarily retired some years ago, than at the Conservatoire, where, as man and professor, he was doubly appreciated.

Mlle. Cecile Sorel, of the Théâtre Français. (Photo Reutlinger, Paris)

Worms was a member of that phalanx of actors among whom were Got, Delaunay, Coquelin, Mounet-Sully, Sarah Bernhardt, Croizette, Madeleine Brohan and Reichenberg, which during a quarter of a century was the admiration of the entire world. The present company, though the most homogeneous in Europe, cannot make us forget and regret those who preceded it.

Alexander Dumas, fils, who knew those players as men as well as actors, said of Gustave Worms: "Listen to that voice; it is like glorious music." Such a verdict coming from such a source makes anything I could say superfluous.

Gossip has it that Mlle. Cecile Sorel is actually to be married to an English baronet. While waiting for the realization of this rumor, which seems to pique the curiosity of the Parisiens beyond measure, I must mention her début in Emile Augier's "Aventurière," in which she played the part of Dona Clorinde.

The part of this heroine, who was a great coquette, was created in 1848 by Mme. Anais, and afterwards played successively by Mme. Arnoud-Blessis, Croizette, Tholor, Marty, Pierson, Hading and Brandes. I have seen it played by four of the latter, Hading excepted, and I must frankly avow that Mlle. Sorel loses by comparison. One feels indescribably in all her rôles the incessant effort she is making, which is assuredly very meritorious on the part of the woman who went upon the stage rather late in life; but I fail to discover in her any sign of the artistic temperament, that sacred fire indispensable to great actresses.

Mlle. Lentelme of the Vaudeville Theatre, photo Reutlinger. Gown of white and gold pekin stripe, bordered with black velvet with exquisite Venise lace forming a long panel to the bottom of the skirt. The corsage opens in a point at one side. Part of the lace is embroidered with gold. Costume by Paquin. (Photo by Boissonas and Taponier)

Mlle. Madeleine Dolley of the Theatre Michel. Stunning black velvet hat ornamented with straw-colored ostrich. The crown is banded with skunk caught at one side with two golden roses having ruby hearts. Creation of Mme. Lentheric. Photo by Boissonas & Taponier

Gustave Worms as Charles the Fifth in Hernani. Photo by Nadar, Paris

Mlle. Madeleine Dolley of the Theatre Michel. Salambo hat of gold tissue veiled with blue mousseline and faced with blue velvet, and trimmed with variegated plumes. Creation of Mme. Lentheric. Photo by Boissonas & Taponier

The reason for her being at the Comedie Française consists in her beautiful presence, a necessary requirement in the part of a great coquette, of which the modern theatre is quite destitute. Mlle. Sorel, however, has other qualities. She has "the line," and an admirable carriage, and so shows off to advantage her costumes. These are generally costumes without a flaw, although she did at one time allow herself to be circumscribed by the ill-omened "hobble skirt."

An individual to whom one cannot deny the true artistic temperament is that dispenser of feminine elegance, Mme. Paquin. For the time being I will limit myself to sending you some illustrations of the infallible taste of this French woman, and in some future letter dwell more at length on the reasons that have made the house of Paquin what may well be termed a temple of fashion.

And now I will take up my sometimes ungrateful part of critic.

Art and Fashion are two things which are more closely allied than is generally supposed. Beyond doubt both require taste. Artless as may seem this assertion, there is good reason for it. It does not follow that he who is endowed with taste from that fact alone becomes an artist. He must necessarily complete this happy predisposition by what is commonly called the technique of his profession. Hence Fashion is indirectly influenced by Art, and this is so true that it is a common custom for the great dressmaker to have the assistance of draughtsmen and designers who are pupils of some well-known artist. These designers are naturally influenced by the master painter whose satellites they are. From one deduction and another I am, therefore, convinced that Fashion, to whatever branch it belongs, is indirectly tributary to Art, and in the special case of the dressmaker incontestably indebted to the artist painter.

Mlle. Jane Henriques of the Opera. Photo by Felix, Paris. Gown of Malines lace over a light satin foundation. Mantle of brocade woven with gold thread and ornamented with gold fringe and cord. Creation of Docuillet

Going deeper into the question, it would be easy to prove that in former times the artist painter was the offspring of the sculptor, who in turn was a branch of the genealogical tree of which architecture was the root.

Now, because of the imperfect conceptions of designers, it is indispensable that the dressmaker himself be an artist. For it sometimes happens that after the fabrics have been draped upon the mannequins defects are discovered in the lines, and the dressmaker must be able to correct and perfect these inharmonious lines after successive corrections, and finally arrive at the creation of a costume. To be successful it is, therefore, indispensable that the creator shall be imbued with the principles of the three most ancient arts.

What do we actually perceive in much of the contemporaneous architecture, sculpture and painting, the three arts on which so justly the dressmaker of the twentieth century must rely?

In architecture we are compelled to contemplate the "modern style," so called perhaps because there is no style, or an indefinable style that pretends to have emancipated itself from the symmetry of Greek art only to establish a poor agreement between the flora and fauna, all of which is much better expressed in the art of the Japanese.

The "modern-style" school prides itself on imitating neither animate nor inanimate things, of having broken with the antique and the gothic, and of being only itself, that is to say a nonentity.

Of the three arts sculpture is the one characterized by the least decrepitude, for not even for one moment does the sculptor make a pretence of trying to make us forget either the Greek giants or those of the Renaissance.

As for painting, it is almost futile to speak of it, so flagrant is its decadence. Since the Barbizon school, composed of a group of incomparable landscape

A fitting at Mme. Chéruit's. Eggiman, publisher; photo by Agié

The ground floor salon at Paquin's. Eggiman, publisher; Agié, photographer

painters, came to an end, we have inherited a progeny whose relationship to the "modern style" is strongly indicated, and which has been vaguely christened "impressionism."

It is evident that if the Parisian dressmaker had no other source of inspiration than these two deformities of art—"modern style" and "impressionism"—he would have small chance of being acclaimed the arbiter of elegance, a title contested by no one.

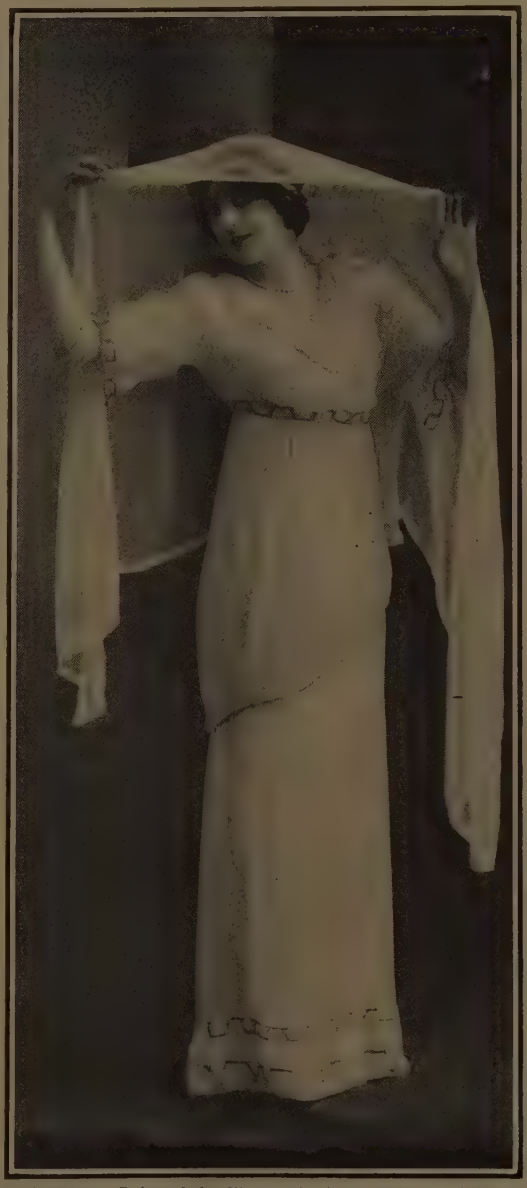
Unhappily, there are some dressmakers, and not the most insignificant either, who have allowed themselves to be influenced by this new school of "arrivistes." I could name one whose home is decorated and furnished throughout in the entire scale of color of the impressionists and the false curves of "modern style."

It is evident that a man living daily amid such distorted surroundings can only conceive fashions, the shapes and colors of which must be infractions of the laws of sculpture and the sister arts.

In contrast are those dressmakers who are veritable artists, and who surround themselves with objects that have been created for generations by masters of art.

Compare two dressmakers of the same standing, yet living amid such dissimilar surroundings, is it not evident that the one will father creations of whimsical form and jarring colors, while the other will create toilets where grace of outline is allied with wonderfully blended colors?

The same reasoning applies to all the artistic professions. The milliner is equally influenced by her surroundings, so her creations will be so much the more artistic, as she is accustomed to, and impregnated with, the beautiful. The milliner pays her tribute to the dressmaker, who in turn acknowledges her obligation to the milliner. Doeuillet and Mme. Lenthéric, when dressing the same woman from head to feet, endeavor, in the most happy manner, to complete the work of the other, so that it is a rare pleasure in the daily round to meet a woman whose costume is made by the one and her hats by the other, for the complete toilet is certain to be a work of art.



Mlle. Monna Delza of the Theatre du Gymnase in the "Vierge Folle." Photo by Reutlinger

I wish that all Americans coming to shop in Paris might realize the truth of these remarks. Also, I hope that the THEATRE's thousands of fair readers will find something of value to them in my modest lessons in aesthetics.

Since I have mentioned the name of Doeuillet, it is only right to tell what I think of him. Step by step I have followed for many years the career of this great dressmaker, who, thanks to a thorough study of the anatomy of woman, knows how to dress her with the taste of a perfect artist. He is imbued, and how right he is, with the principles of the divine Raphael, who before covering his virgins with brilliant draperies first drew their bodies. The way in which Doeuillet proceeds is further confirmation of the correlation of Art with Fashion, of which I have been speaking. Many dressmakers ignore this truth, because they are entirely ignorant of Art. These can never be anything but ordinary business people.

A dressmaker, whom without hesitation I couple with Doeuillet, and who like him is an enthusiast in her profession, is Mme. Chéruit. Malicious gossips started the rumor that Mme. Chéruit no longer presided over the destiny of the house which bears her name, and where gather daily the European aristocracy and prominent members of the American colony.

Mme. Chéruit is right to ignore such gossip, which only goes to prove one thing, that her continued presence in her beautiful hotel in the Place Vendôme is a constant annoyance to her

would-be rivals. I number Mme. Chéruit among the dozen great Parisian artists, who distribute over the entire world models which are jewels of French taste.

I have great pleasure in making known to you Mlle. Monna Delza, a young actress who has made a great sensation in Paris. This attractive woman made her début in "Patachon" in 1907. When she played successively in "Maison de Danses," at the Vaudeville, "Pierre et Therese," "L'Ane de Buridan," and lastly scored a triumph in the "Vierge Folle" at the Gymnase, where she played the leading part 250 times.

"Furs at Doeuillet's," photo by Agié; Eggiman, publisher

At the moment you are reading these lines, Mlle. Monna Delza will be charming the people of Madrid, having been specially commanded to visit the Spanish capital by His Majesty, Alphonse XIII. From there she goes to Lisbon, Nice and Monte Carlo. On her return to Paris she will have an important rôle in "Manon" by Henri Bataille, the successful author of the "Vierge Folle." With the sweet, pure face of a Madonna, deep, wonderful eyes, and beautifully chiselled lips, Mlle. Monna Delza is a shining star even in the bright light of the Parisian firmament.

PETRONIUS.

PUBLISHER'S NOTE.

The above article is the second in a series of letters from the French capital, and we have no doubt that our readers have already discovered for themselves how interesting and valuable they are. A similar letter will appear in every issue of this magazine. "Petronius" is sparing neither time nor expense to show our fair subscribers the latest novelties of the leading dressmakers and modistes of Paris without being put to the inconvenience of leaving New York.

Photo Reutlinger

MADEMOISELLE LANTELME OF THE VAUDEVILLE

Tone

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You might be able to build a cabinet that outwardly would resemble a Victor-Victrola. You might even copy the inside construction and details, if they were not protected by patents. But there is no copying the superior Victor-Victrola tone-quality.

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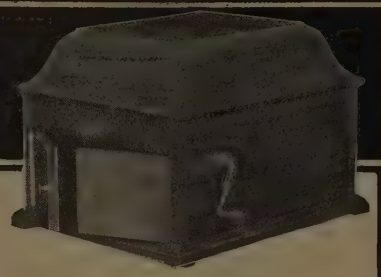

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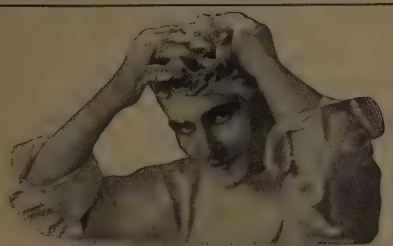

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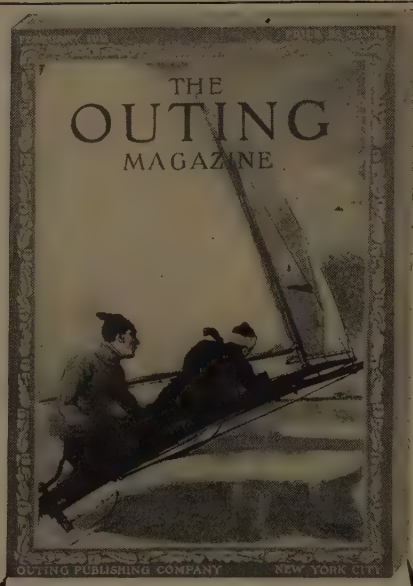

¶ **"Come on! Let's get out-of-doors." The February OUTING is complete in its selection of seasonable outdoor articles and photographs.**

¶ **For instance, SUGARING AT TWIN-FLOWER is a human story of a city man and his wife who returned to the soil by way of a New England farm. CAN WE MAKE THE COUNTRY HOME PAY? deals with the revenues and expenses of various country homes of various people.**

¶ **Then there's the recreative side, THE GRASS BOAT GUNNERS, GAME QUALITIES OF GAME FISH, THE SPEED OF GAME BIRDS and a complete story told in photographs of a mountain climb on snow-shoes.**

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OUTING PUBLISHING COMPANY
315 FIFTH AVENUE NEW YORK CITY

"KOENIGSKINDER"

(*Continued from page 48*)

Now a word about other matters of musical interest. A new tenor has come into our operatic midst, a Russian, Dimitri Smirnoff, who has sung abroad and has won fame in Europe. He made his American début as Il Duca in "Rigoletto," and proved to be the possessor of a light, pleasing voice which may betray more virtues with repeated hearing.

For the rest there have been repetitions of familiar operas, Puccini's "The Girl of the Golden West" exerting a firm grip upon the public by way of the box office, and being received with great acclaim at its several repetitions.

But the lovers of Wagner music drama had a feast one night when the season's first performance of "Tristan und Isolde" was given. It had been scheduled for an earlier date, but indisposition prevented, and caused a delay of a week or more. When finally it came it proved doubly worth waiting for, since it was without doubt one of the most memorable performances of this work that has been heard here in years. Olive Fremstad sang Isolde at a few hours' notice—Lucy Weidt having been cast for the part. Never has the Fremstad risen to such intense dramatic heights as she did on that memorable night. She was superb, nothing short of that; and Burrian sang and acted a Tristan that will also live long in the memory of those who heard him. Louise Homer was the Brangaene, satisfying in every vocal way, while Soomer was the Kurwenal, who sang excellently but lacked ruggedness and its contrasting sentiment. Toscanini conducted a performance that throbbed with emotion, and the orchestra played as if inspired.

The concert and recital halls have been a bit neglected during the Christmastide, as is the case every year. But activity has again set in, and some interesting programs have been offered. Edmond Clement, the artistic tenor from the Opera Comique, who was a member of the Metropolitan Opera House ensemble last season, and was heard there as well as at the New Theatre, appeared at Carnegie Hall and as soloist with the Philharmonic Society, and proved his value as concert artist by superb diction and refinement of phrasing. The Philharmonic, conducted by Gustav Mahler, played an all French program that was novel and effective.

Ferruccio Busoni, famous pianist, has also returned to these shores and set his tournee a-rolling by a curiously interesting program of Chopin-Liszt compositions, principally the latter. He again displayed the fact that he is an unusual artist, a thinker at the keyboard, an emotional player with the quality of brains added.

Other concerts have occurred in numbers—orchestral and vocal, but the exigencies of space command silence until next month.

E. von Possart's Return to America

(*Continued from page 52*)

connection with "Manfred" happened during one of Possart's American tours in the 80's. He was swamped with autograph albums, and usually set apart Sunday as a day for writing the desired inscriptions. One of his favorite quotations was "Schmerz ist Erkenntniss," which he wrote at least five hundred times in the course of a month.

One day his manager happened in when von Possart was engaged in this task, and learned that it was a line from "Manfred," and heard something of the European success of the work. The managerial mind was at once seized with a further idea for exploiting his "star." "Write this quotation in every album that is sent you until October!" was his mystifying order, the meaning of which was made clear when an announcement was made that Ernst von Possart would be heard in "Manfred" at the Metropolitan Opera House.

The musical direction was in the hands of Walter Damrosch and, as was expected, the three performances were given to enthusiastic and crowded houses.

Possart has already reached his sixty-ninth milestone, a point at which most men are content to rest upon their laurels. But it is not so with his perennial artistic spirit, and his impersonations will be found to bear the stamp of eternal youth.

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FOR MEN AND WOMEN

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The Actor in the Street

(*Continued from page 62*)

in the musical comedy of that name. In this piece Mr. Cohan took up the negro question, and for the first time made a real part out of a negro. His negro was expressive of the entire race in that he was lazy and shiftless, thinking only of wearing "loud" clothes and attracting attention. The idea of creating a negro part came to Mr. Cohan one day as he alighted from a Broadway car and a burly negro brushed him aside in order to get his seat in the car. Mr. Cohan muttered under his breath, "I'll get back at you, you coon, by putting you in my new show!"

A few years ago George M. Cohan told in a topical song what he would do *"If I were Only Mr. Morgan."* And, although he is not really the Wall Street Preserver's second self, he seems to be doing some of the things that he said he would do if he were—for instance, build theatres of his own on Broadway. Truly "he builded better than he knew" when he gayly wrote and sang that song, for a few years later he built the Gaiety Theatre, which from its very opening has been a house of "hits." And now he has opened The George M. Cohan Theatre—a monument to Yankee grit and Yankee wit, a *national* theatre in the name of the first American "Yankee Doodle!"

Opening this house of Cohan—less than 45 *seconds* from Broadway!—himself in the rôle of a rich young man who becomes a chauffeur in order to find out if his friends care for him for what he is or for what he is worth, George M. Cohan seems to have fulfilled his "The Man Who Owns Broadway." Truly, George M. Cohan's life is one song "of songs!"

WENDELL PHILLIPS DODGE.

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Victor Records

A MEFISTOFELE AIR BY JOURNET.—*"Mefistofele"—Ballata del fischio, "Son lo spirito"* (I am the Spirit), Boito. Boito's opera has had two notable revivals of late—that at the Metropolitan, when the opera was brought out for Chalipiane, and the Boston Opera production of last season, and both were noteworthy for their splendid settings. This striking number occurs in Act I, in the scene representing a public square in Frankfort. Journet delivers it with admirable declamatory power, bringing out the strange symbolism of the climax in a thrilling manner.

SPANISH AND ITALIAN SONGS BY DE GOGORZA.—*La Mandolinata* (Mandolin Serenade) In Italian (Paladilhe); *A Granada* (To Granada!), (Alvarez). The present recital tour of this famous baritone is proving most successful, his audiences everywhere showing their thorough appreciation of Mr. de Gogorza's gifts as a singer. A particularly successful feature of his programs has been the artist's rendition of old Spanish and Italian songs, which he sings with perfect fluency. A song by the composer Alvarez, beloved in Spain, but too little known outside of it, is issued this month, and it will be pronounced a most fascinating one. The favorite "Mandolinata" is also given by the baritone, and it is interesting to note that it is listed at a popular price.

TWO NEW RECORDS BY RICCARDO MARTIN.—*"Die Walküre"—Siegmund's Liebeslied* (Sigmund's Love Song), (In German), Wagner; *"Cavalleria Rusticana"—Addio alla madre* (Turiddu's Farewell to His Mother) in Italian, (Mascagni). This talented young tenor has just filled his second 1910 engagement at the Victor Laboratory, and was in splendid voice, as these two fine new reproductions will show. Mr. Martin's excellent diction in German and Italian are a feature of these new records.

SCHUBERT AND RAMEAU NUMBERS BY KREISLER.—*Moment Musicale* (Schubert); *Tambourin* (Rameau-Kreisler). For his contribution to the February list, Mr. Kreisler has selected two short pieces, both of which have been impressed on one twelve-inch record. The first is the best known of the *Moments Musicaux* of Schubert, the Op. 94, No. 3, in F minor; and this simple and rather melancholy melody is played by the artist with much fulness of expression and depth of feeling. The second part is a delightful little number by Rameau, which has been revised by Kreisler to suit his own particular style, thus adding much to its effectiveness.

Actor to Manager: "Where do we go from here?"

Manager: "It all depends on whether I can raise the money to pay the railroad."

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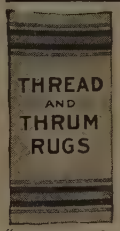

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FULL SIZE PIECES · 2 lb and 5 lb Boxes! · (Blue Label)
HALF SIZE PIECES · 2 lb Boxes only! · (Red Label)

Players I Have Known

(Continued from page 64)

they played in Baltimore. As she had suffered from a severe fall shortly before, I was was agreeably surprised to have her meet me at the door, especially as she rarely saw strangers. When I expressed my pleasure she smiled and said: "You find me playing a maid's part to-day." In her own words, she had "been so pestered by interviewers of late years" that she was rather loath to talk of her stage life, but after a time grew pleasantly reminiscent.

Born in New Orleans in 1822, she was a granddaughter of the first Joseph Jefferson, and a cousin of "Rip Van Winkle" Jefferson, who never failed to call upon her when in Baltimore in his later years. Her father was an actor named Anderson. Her first appearance was made at Washington, under the management of her Uncle Jefferson when she was but seven years old. One of her first characters was that of Prince Arthur in "King John," and she laughingly recalled that, in studying the part, she was delighted with it till she came to the lines where the lad says to Hubert: "Must you with hot irons burn out both mine eyes?" This so frightened the child that, with the aid of a colored servant, she ran away from home to the house of a country friend of the family where she spent a week before she was returned to her mother. When that indignant parent told her that another child had played Arthur very successfully, her only inquiry was as to whether the child had saved her eyes.

From seven to over seventy years of age, Mrs. Germon was almost constantly on the stage, appearing in the companies of nearly all of the great actors, from Junius Brutus Booth to Louis James. Always a careful and faithful artist, she won her greatest laurels in her mature years, in old English comedies, in such rôles as Mrs. Candor in "The School for Scandal," and Mrs. Malaprop in "The Rivals."

Of her long-time manager, Mr. John T. Ford, Mrs. Germon spoke in the highest terms. Of old-time actors there was none she admired more than Edwin L. Davenport, whose wife was for years her most intimate friend. She said that she once sat in a box with Mr. Ford at a presentation of "Hamlet" by Mr. Davenport, and each agreed that he was the best Hamlet they had ever seen; far better than that of Edwin Booth, "for to me," she said, "he always seemed as in a dream."

That Fanny Davenport never displayed as much talent as her father, Mrs. Germon insisted, attributing it to the fact that "She had been Dalyized," holding that Mr. Daly always cast his actors in one mould, repressing their originality.

Charlotte Cushman was not a favorite with Mrs. Germon, although the objection she made to that lady was not of a nature that could be taken too literally. She told me that she had an old grudge against Miss Cushman from a far distant day when she had played in her company in a remote section of Pennsylvania, under the management of Mr. Ford. To him Mrs. Germon complained that she could never get any beefsteak at the hotels at which the company boarded. On investigation, Mr. Ford was told by the landlord, "Gracious no! that powerful leading woman of yours eats all the beafsteak this town can afford!"

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

Edison January Records

In the list of January Grand Opera Amberol Records (now on sale) are seen "Mi par d'udir ancora" from Bizet's "Pescatori di Perle," sung by Aristodemo Giorgini, a favorite European tenor; the "Vanne Lasciami," from "Il Trovatore," most sympathetically rendered by Madame Marie Rappold of the Metropolitan Opera forces; "De Provenza il mar" from "Traviata" by Ernesto Carrona, the well known Italian baritone; the "Aria della Regina" from "The Magic Flute" by Marie Galvany, whose fine voice has thrilled the audiences of Europe, and *Lohengrin's* "Gralserzählung" sung in German by Carl Jörn.

A noteworthy feature of the list is an extract from "La Samaritaine," recited by Mme. Bernhardt. It is the scene in which the Saviour meets Photine, the Samaritan woman, at Jacob's well and the conversation ensues so well set forth in the New Testament. The dramatic situation is especially adapted to the powers of the immortal enchantress, Bernhardt, whose voice receives a wonderfully faithful reproduction on the incomparable Edison Records. This is the fourth Record made by Mme. Bernhardt for the Edison catalog which commands her exclusive services.

Boston's American Civic Pageant

(Continued from page 45)

floor or gathered in the audience; recalling, in each case, by groups that had appeared in earlier episodes, direct contrasts with the latest modern developments. For instance, the Town Crier was followed immediately by a group of newsboys crying their wares, and a wireless receiving apparatus suggested the most recent developments of the possibilities of practical and extended communication. Following this section the present composition of the community was indicated by a gathering of all constituent nationalities, each typifying briefly their local characteristics, generally expressed by means of costume or their National dance, and this pictorial review was ended by a most effectively imagined and simply but beautifully depicted "American dance," in which 150 or more school girls, dressed in white with white liberty caps and tri-colored sashes, brought to an appropriate emblematic realization the merging of these heterogeneous nationalities into a co-ordinated and perfect unit!

During this episode there was symbolically depicted the progress, under modern economies of administration of the body politic, of the modern city, indicating that the eventual elimination of fire, crime, insanity, war, strife, dirt and disease was to be considered as the next civic ideal that was worthy of active accomplishment! The Pageant ended—as is usual—with the "march past," wherein all the historic or symbolic groups that had gathered during the progress of the entertainment debouched from their gathered ranks, and in serried formation passed an unceasing stream of 1,600 or more performers in review before Boston, her inhabitants and visitors. No small portion of the effectiveness of this parade came from the constantly shifting grouping of varied color and costume, from the mere tremendous mass of performers that were now to be viewed, for the first time, in its entirety!

The entire entertainment lasted two hours and forty minutes, with no break save for a few minutes' respite before the final episode. Previously to that, scene succeeded scene with the rapidity allowed by clearing the arena of one group before deploying another. The various episodes were at once separated and linked together by the Pageant solo dancer, Miss Virginia Tanner, who between the episodes indicated the passing of time by a series of cleverly conceived and exquisitely executed solo dances. She bridged the interval between the Cave Man and the Indian with a divertissement symbolizing "Vineland welcoming the Norsemen"; between Indian and Settler, by a "Dance of the Wave." She prefaced the entrance of Boston at the beginning of the Fourth Episode by a dance with some of the Indians, showing "The Passing of the Indian" and, as the Spirit of America, welcomed and summoned the gathering of the Nations in a brilliant *pas-de-seul* entitled "Aspiration." Thus was yet another art utilized to thread and weave together into a consecutive unit of performance the elements that had made for the history and growth of the community!

The entire Pageant was given under the direction of Miss Lotta A. Clark, head of the history department in the Charlestown High School, assisted by the writer as dramatic director, Mr. James Gilbert as stage manager, Miss Miriam Harris as director of dances, Mr. F. T. Merrill, designer of special costumes and Mr. Vesper George as artistic director. Mr. John A. O'Shea was music director, Mr. Albert M. Kanrich concertmaster, and Mr. John W. de Bryun was business manager.

GREAT BEAR SPRING WATER
50 cts. per case—6 glass-stoppered bottles

Teas at the New Theatre

Plaza teas are now served in the foyer of the New Theatre, following each performance as well as during the entr'actes. The foyer is done in Roman gold and hung with exquisite tapestries, and here, as in the tea room, small tables are set among palms and ferns. The innovation is exceedingly popular, and the foyer is thronged, particularly after the performances. Music is furnished by an orchestra under the baton of Elliott Schenck.

Anticipating Christmas

Actor to Manager: "Well, what are you going to give me for a Christmas gift?"

Manager: "From the way things are going, it looks like I will hand you your two weeks' notice."

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Edison Standard Records	$ .35
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Plays of the Month

(*Continued from page 37*)

GLOBE. "THE SLIM PRINCESS." Musical comedy in three acts. Book and lyrics by Henry Blossom. Music by Leslie Stuart. Produced January 2 with this cast:

Hamdi Pasha, Carl Hayden; Bokhara, Neil Walton; Baluchistan, Arthur J. Engel; Prince Selim, Jos. C. Miron; Von Schloppenhauer, Joseph Cawthorne; Crawley Plumston, Ralph Nairn; Count Tomasso, Charles Judels; Alex. Pike, Wallace McCutcheon; "Tod" Norcross, Charles King; Harry Romaine, Eugene Revere; Tom Golding, Sam Burbank; Princess Jeneka, Julia Frary; Madame Saidis, Queenie Vassar; Hon. Mrs. Plumston, Kate Wingfield; Lutie Longstreet, Elizabeth Brice; Princess Kalora, Elsie Janis.

The gentlemen of Borivenia, wherever that may be—the costumes suggest Turkish contiguity—insist that their wives shall be fat; but the Princess Kalora, daughter of Prince Selim Malagaski, would not take on adipose tissue, which so enraged her father that he determined to send her to the United States, accompanied by her German tutor. Kalora was not averse to this, as a dashing Pennsylvanian had cleared the Palace walls and by his enterprise and cheek had won her youthful heart. From these premises found in a story called "The Slim Princess," by George Ade, Henry Blossom has evolved a very serviceable, amusing and really witty libretto.

Miss Janis flits through the piece with youthful grace and charm, is always an engaging figure and in the final act gives her numerous imitations with a verisimilitude and accuracy that place her at the very top of the present day mimics. As a contrast to her buoyant youth Joseph Cawthorne presents a capital foil as the German tutor. It is something more than a funny sketch which he gives. It is a real impersonation, thoughtfully wrought out and enacted with an artistic repression that lifts it high above the too customary level of horse play.

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LYCEUM. "SUZANNE." Comedy in three acts by Frantz Fonson and Fernand Wicheler. Adapted by C. Haddon Chambers. Produced December 26 with this cast:

Albert Delpierre, Julian L'Estrange; Beulemans, Geo. W. Anson; Seraphin Meulemeester, Conway Tearle; Mons. Meulemeester, Harry Harwood; Mons. Delpierre, David Glassford; Mostinck, C. Harrison Carter; the Secretary, C. J. Wedgewood; the Treasurer, P. E. McCoy; Isadore van Ceulebroeck, G. H. Beverman; Cesar Destuyft, E. R. Sheehy; Louis van Herseel, M. B. Hendel; Jean Caneels, N. K. Leavitt; Suzanne Beulemans, Billie Burke; Madame Beulemans, Rosa Rand; Isabelle, Alison Skipworth; Waitress, Jane Galbraith.

Frantz Fonson and Fernand Wicheler worked out a comedy in three acts which they called "Le Mariage de Mlle. Beulemans." It had a splendid success in Brussels, and from that capital it was translated physically and by literary expression to Paris, for one of its chief assets of humor was the distinction between the Flemish and the Parisian French. It was this clash of idiom, if it may be so expressed, that caused its considerable vogue in the French metropolis. The version now on view at the Lyceum is a very British edition.

Suzanne, Mlle. Beulemans, is the daughter of a Belgian bottler and his warring wife. He has in his employ Albert Delpierre, whose French father has sent him to Brussels to learn the business. As co-workers an interest springs up between them; but Suzanne's hand has been promised in marriage to Seraphin Meulemeester, a young man about town, whose liason with a young woman has made him the proud father of a boy. How Suzanne averts the constant nagging between her parents, how she assists at the local commercial triumph of her father, how she is released from the Meulemeester engagement and how she becomes the affianced bride of the hard working Albert make up the momentous clash of this thrilling plot. Miss Billie Burke looked very pretty in the title rôle, and Albert was played with nice and polite restraint by Julian L'Estrange. Meulemeester, father and son, were adroitly acted by Harry Harwood and Conway Tearle, the latter a most engaging *jeune premier*, while the jarring parents of the protagonist were capitally personated by G. W. Anson and Rosa Rand. A word of praise should also be entered for Alison Skipworth, who made the rôle of a servant something more than of ordinary importance.

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EMPIRE. "TRELAWNY OF THE 'WELLS.'" Comedietta in four acts by Sir Arthur W. Pinero. Revised January 1 with this cast:

James Telfer, George C. Boniface; Mrs. Telfer, Maud Milton; Augustus Colpoys, Wm. Sampson; Ferdinand Gadd, Charles Millward; Tom Wrench, Charles Dalton; Avonia Bunn, Louise Drew; Rose Trelawny, Ethel Barrymore; Imogen Parrott, Constance Collier; O'Dwyer, James Kearney; Sir William Gower, Charles Walcot; Trafalgar Gower, Anita Rothe; Arthur Gower, Eugene O'Brien; Clara de Foenix, Helen Freeman; Captain de Foenix, Lawrence D'Orsay; Mrs. Mossop, Lydia Rachel; Mr. Ablett, Harry Barfoot; Charles, Arthur B. Murray; Sarah, Alice Beresford.

The revival of "Trelawny of the 'Wells'" finds Pinero's comedietta as fresh and entertaining in its appeal as it was when first seen. Why should it not be? Why should it be assumed that a few years would relegate a good play to the refuse-heap of old fashioned frumpery? Plays become old and out-of-date because of changes in taste and because their aspects of life are not true. This is the case with some of Tom Robertson's plays. Pinero's skill in the play has not yet become old fashioned. And yet the method employed is very unusual. A company of actors give a farewell dinner to a favorite comrade who is to retire from the profession as the wife of an amiable young gentleman of an aristocratic family. Our solicitude for Rose Trelawny subtly suggests to us that she may not be happy in her new surroundings, but even so the first act is the barest beginning of a plot without any set issue whatever. It is a delightful episode. It is a little play in itself. That these odd characters are exactly as they were in the palmy days of the drama is not disturbed by doubt; it is immaterial. The antics of the comedian may seem improbable, but not if you have ever known one who carries the tricks of his trade with him into such private life as he has. On a festive occasion, among his intimates, do you think he could be suppressed? The gloomy tragedian (Charles Millward) may seem like a jest, but a welcome one. It is none the less tragic-comedy when he is forced to accept the part of a wood demon in a Christmas pantomime when the new fangled drama overwhelms the old order. Miss Barrymore is charming with her own simplicity. Her art is sufficient, excellent, but her individuality is supreme. Mr. G. C. Boniface, as old Telfer, the old actor, particularly as master of the toasts at the dinner, is exquisite in his work. Mr. Charles Walcott, as the father, plays with the very precision that was characteristic of the actors of the period of the play. There is a fine fitness in the presence of these older men in the cast.

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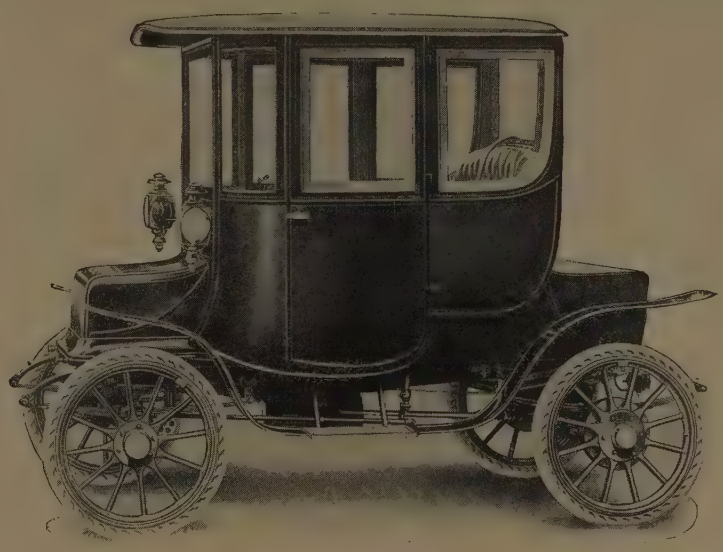
HACKETT. "OVER NIGHT." Comedy in three acts by Philip H. Bartholomae. Produced January 2 with this cast:

Caroline Patschen, Grace Griswold; Caroline Powers, Norma Winslow; Al. Rivers, Wallace Worsley; Steward, John Morton; Mrs. Cleveland, Terese Deagle; Georgina Kettle, Jean Newcombe; Richard Kettle, Herbert A. Yost; Elsie Darling, Margaret Lawrence; Percy Darling, Robert Kelly; Professor Diggs, Max Freeman.

"Over Night" is a typical Brady play; one of those productions on the first night of which we must almost inevitably catch flitting glimpses of that energetic manager in his shirt sleeves in the wings. Anybody and everybody in his neighborhood must get busy and keep busy. His idea of a play is sound, and he enforces it. The result is that in "Over Night" there is something doing all the time. For instance, there is a little scene in which the night clerk at the hotel, after the lights are turned out, seats himself on a bench at the open fireplace and strums on the subdued strings of his guitar. One of the characters, a man, who cannot find sleep, comes out in a dressing gown, and the colloquy between them is one of the most entertaining bits in the play. That is the right kind of commercial spirit, not wholly lacking in the artistic, when the public gets its money's worth. The mere story of the play does not in itself suggest humor. The situation, on the contrary, is rather serious; but it is developed and handled with very happy results.

Miss Margaret Lawrence as Elsie, the simpering and innocent bride, may well be described as charming, a general, but convenient expression, but entirely applicable. She was the little wife. Miss Jean Newcombe was the big wife; Herbert A. Yost the little husband; and Robert Kelly the big husband. The little husband finally turns on his masterly wife and subdues her, she promising humility and obedience. It is to no particular purpose, but simply as a matter of curious history, that we mention the fact that

(*Continued on page xv*)



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Universal Encyclopedia of the Stage

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This is the first attempt yet made in the literature of any nation to sum up, in scientific fashion and absolute impartiality, the development of the theatre in all its manifestations. The task is a heavy one and loaded with responsibilities. The undersigned trust, therefore, they may count on the support of everyone who has the interests of the theatre at heart.

The editorial direction of the Universal Encyclopedia of the Stage will be entrusted to a group of leading authorities; these will be aided in their work by an advisory board composed of the most eminent persons in the theatrical world, here and abroad.

It is time that the art of the stage be given its true dignified place among the liberal arts of the world. We expect this Encyclopedia will aid in effecting this desired aim, and to make this accomplishment doubly sure, we earnestly ask for the moral and practical co-operation of all those who have the higher interests of the stage earnestly at heart.

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LONDON, December 23, 1910.

Dear Sir: The Encyclopedia appears to me to be a vast undertaking, which must be of the greatest value to all who are interested in the history, development, and progress of the drama. I wish it all the success it seems likely to deserve.

(Signed) GEORGE SPENCER EDWARDS.

LONDON, December 23, 1910.

Dear Sir: Great enterprises deserve great success: your venture *ought* to boom.

(Signed) FEWLASS LLEWELLYN.

LONDON, December 24, 1910.

Dear Sir: Thank you for sending me the Preliminary Announcement of the Universal Encyclopedia of the Stage.

I can only say that I wish your very important and comprehensive scheme every success.

(Signed) EDWARD GERMAN.

LONDON, December 24, 1910.

Dear Sir: I believe—judging from the advance proofs to hand—that your Universal Encyclopedia of the Stage will be accepted on both sides of the Atlantic as the recognized text-book on theatrical history.

Such a work should be eagerly secured not only by every educational institute but by all, whether professional or amateur, who take a serious interest in any form of histrionic art.

(Signed) STUART OGILVIE.

PARIS, le 25 Decembre 1910.

Cher Monsieur: Je salue avec joie l'apparition de votre Encyclopedie Universelle du Théatre qui rendra les plus grands services.

Elle permettra, en effet, au public de suivre le mouvement dramatique dans tout l'univers, aux auteurs de tous les pays de se connaitre, et elle fera naitre aussi, je l'espère, des collaborations entre auteurs français et étrangers, collaboration qui produirait les effets les plus heureux; car elle renouvellerait et rajeunirait le théatre dans le monde entier.

(Signed) MAURICE DESVAILLERES.
Auteur dramatique; vice-president du syndicat des auteurs et compositeurs dramatiques francais.

SOCIETE DE L'HISTOIRE DU THEATRE.

PARIS, le 26 Decembre 1910.

Vous avez bien voulu me demander mon avis sur votre publication, Universal Encyclopedia of the Stage: le voici.

Tous ceux qui s'occupent de l'histoire du théatre ne peuvent qu'applaudir à la publication de ce vaste travail. On y peut apprécier, notamment, la bibliographie détaillée qui suit chaque article, et qui rendra bien des services aux chercheurs.

(Signed) PAUL GINISTY.
Ancien directeur du theatre National de l'Odéon; secrétaire général de la Société de l'Histoire du Théatre.

LONDON, December 28, 1910.

Dear Sir: As great as the country in which the idea was conceived is, in my opinion, the project for the production of the Universal Encyclopedia of the Stage.

In no other country, I believe, could so colossal an enterprise be undertaken as that of bringing out twelve volumes of six hundred pages each, devoted to dramatic interests. Nowhere else, at all events, could it be attempted with any hope of success.

It is an evidence of the general interest of the American people in the stage, which can bring such an enterprise within the realm of practical possibilities. It is a proof that the projectors of the undertaking realize that the American public appreciates the fact that the drama at its highest is undoubtedly capable of exercising, and does exercise, a greater influence on men and women than any other artistic force, for its appeal is instant and direct, and it is presented in a simple manner, with every emotion magnified to life size, so that it is readily understood.

That the Universal Encyclopedia of the Stage will become the standard work on the subject there can be little doubt, seeing how wide is the field it will cover; while to judge by the specimen pages, the printing and general get-up of the volumes will be a credit to American printing and production, qualities in which, it is admitted, America leads the world.

(Signed) RUDOLPH DE CORDOVA.

LONDON, December 29, 1910.

Dear Sir: The idea of a Universal Encyclopedia of the Stage is excellent, and deserves every encouragement.

(Signed) J. T. GREIN.
(Consul of Liberia)

LONDON, December 29, 1910.

My dear Sir: The task of preparing and publishing a Universal Encyclopedia of the Stage is a gigantic one, but it strikes me as being well worth accomplishing, and I send you my warm wishes for your success.

(Signed) SIR ARTHUR PINERO.

PARIS, 31 Decembre 1910.

Messieurs: Je viens de recevoir le programme de votre Encyclopédie.

C'est une oeuvre considérable et quand l'ouvrage sera Complet il aura sa place dans la Bibliotheque detous les gens de gout, auteurs, artistes, amateurs et savánts.

(Signed) EMILE FABRE.

ALEXANDRE BRISSON, Paris, France.

PARIS, 30 Decembre 1910.

Monsieur: Le plan de votre Universal Encyclopedia of the Stage me parait très réussi et son idée des plus intéressantes. Cet ouvrage, nouveau et des plus utiles, ne saurait manquer de plaire à tous ceux qui aiment le théatre et qui s'en occupent: c'est vous dire que vous aurez certainement l'approbation des auteurs et des artistes et la clientèle du public. Votre succès me parait assuré et il est à souhaiter que votre publication soit promptement traduite en langue française: les acheteurs, chez nous, ne lui feront pas défaut.

Vous pouvez reproduire cette appréciation si vous le jugez convenable.

(Signed) ALEXANDRE BISSON.

THE BRITISH SHAKESPEARE SOCIETY

LONDON, December 31, 1910.

I wish you every success in your great undertaking. It will undoubtedly prove invaluable to all those connected with the stage, and should become the recognized universal reference for playgoers.

(Signed) ACTON BOND (Hon. Treas.)
His Majesty's Theatre.

ARTHUR SHIRELY, Author.

LONDON, December 31, 1910.

The idea of a Universal Encyclopedia of the Stage greatly interests me, and it seems impossible that it should not equally interest others who, like myself, are connected with things theatrical. All success to your splendid scheme long waited for by many of us, apparently to be realized at last by your enterprise and patient research. I am the author of a 100 acted plays—should any poor services of mine be of use—command them!

(Signed) ARTHUR SHIRELY.

PAUL A. RUBENS.

LONDON, January 3, 1911.

I think your idea is an excellent one. Everyone must want to know who are the theatrical "somebodies" of other countries, and it is good news that you have undertaken to enlighten the world in this way. I am sure that everybody will be only too delighted to help you in this gigantic venture.

Of course, you have my permission to reproduce this endorsement.

(Signed) PAUL A. RUBENS.

JULES DE MARTHOLD.

PARIS, 5 Janvier 1911.

Entreprise géante et nouvelle, la splendide Idée de votre Universelle Encyclopedie Théâtrale, résumant l'Histoire de l'Art Dramatique dans le monde, est appelée à rendre de très réels services aux lettres et restera un document inappréciable du plus grand intérêt intellectuel.

(Signed) JULES DE MARTHOLD.

THE STAGE

L. CARSON, Editor.

LONDON, January 5, 1911.

I have your letter and the Preliminary Announcement of the Universal Encyclopedia of the Stage to hand with thanks. It is a tremendous enterprise you are undertaking, and certainly deserves unqualified success. If I can be in any way of assistance to you, please let me know.

(Signed) L. CARSON.

CRAVATH, HENDERSON & DE GERSDORFF

NEW YORK, January 12, 1911.

I have your letter of the 31st ult. I feel sure that the Universal Encyclopedia of the Stage, which you are about to publish, will be exceedingly useful, and I shall be glad to subscribe for a set.

(Signed) PAUL D. CRAVATH.

THEATRE DU VAUDEVILLE

CABINET DU DIRECTEUR.

PARIS, le 27 Novembre 1910.

Monsieur: Les Directeurs du *Theatre Magazine* de New York ont une idée tout à fait intéressante en voulant publier un grand dictionnaire encyclopédique théatral. Il y a là, si c'est bien fait, un succes certain. Le public se passionne de plus en plus pour les choses du théatre. S'il vous plait d'avoir ma collaboration elle vous est cordialement acquise.

(Signed) PORÉL.

LES ANNALES (Politiques et Littéraires).

PARIS, le 21 Decembre 1910.

Monsieur: Un grand dictionnaire encyclopédique du théatre pourrait rendre de grands services au public, à condition qu'il fut très complet et muni d'une documentation bibliographique vigoureuse et précise.

(Signed) A. V. BRISSON.

PARIS, le 25 Decembre 1910.

Monsieur: L'idée d'une Encyclopedie Théatrale Universelle me parait excellente et le spécimen que vous m'adressez me permet de juger de la haute valeur documentaire de tout l'ouvrage. Je souhaite vivement, dans l'intérêt de l'art dramatique universel, que vous meniez à bonne fin cette difficile, mais eminemment utile entreprise.

(Signed) ROMAIN COOHY.

Monsieur: Je vous envoie toute mon approbation pour votre idée d'Encyclopédie. C'est une entreprise considérable, qui me parait appelée à rendre les plus grands services au point de vue artistique et au point de vue pratique. J'ajoute qu'elle donnera aussi les meilleurs résultats sous le rapport historique.

(Signed) ALBERT GUINON.

LONDON, W., December 21, 1910.

Dear Sir: I am most interested in your scheme for the publication of a Universal Encyclopedia of the Stage, and wish it the success it will undoubtedly deserve.

(Signed) S. CREAGH HENRY.

THE DAILY CHRONICLE

LONDON, December 21, 1910.

Dear Sir: In answer to yours of the 10th inst., I certainly think that the Universal Encyclopedia of the stage, if completed upon the lines laid down in the Preliminary Announcement you have forwarded me, should prove of the utmost interest and usefulness to all interested in the theatre.

(Signed) S. R. LITTLEWOOD.
(Dramatic Critic)

THE PELICAN

FRANK M. BOYD, Mgr. and Editor.

LONDON, December 22, 1910.

Dear Sir: I am much obliged to you for kindly sending me the Preliminary Announcement of the Universal Encyclopedia of the Stage. The work should prove an invaluable one to all interested in theatrical matters.

(Signed) FRANK M. BOYD.

GARRICK CLUB

LONDON, December 22, 1910.

Dear Sir: It is obvious that a Universal Encyclopedia of the Stage, carried out with all the completeness that is foreshadowed in your Preliminary Announcement, will be of great value not only to those intimately connected with the stage at this moment, but also to those who will desire to write accurately of plays, actors and dramatists after their day is over. It will form the only contemporary history of the stage that is published. All success to the enterprise.

(Signed) COSMO HAMILTON.

THE STANDARD

LONDON, January 9, 1910.

Dear Sir: In reply to your letter, I most cordially welcome your promise of a complete Encyclopedia of the Stage. We want a new Genest badly. We have had some excellent works of reference concerning the theatre published here in recent years, but, from your prospectus, I judge that the Encyclopedia you foreshadow will be on a much more comprehensive scale.

I have no doubt that we on this side will give a hearty support to your enterprise.

(Signed) BOYLE LAWRENCE.

THE GRAPHIC

LONDON, December 22, 1910.

Dear Sir: I am much obliged to you for the program of your Encyclopedia of the Stage, which, it seems to me, would cover ground which has not hitherto been traversed except by different types of books, such as biographical dictionaries, lists of plays and so on. I hope you will include in it the admirable genealogical tables of actors which appeared some years ago in the *Theatre*, and you are quite at liberty to reproduce those I did for the "Green Room Book," published in London two or three years ago. Should you do so, I would be very pleased to bring them up to date.

(Signed) J. M. BULLOCH.

PARIS, December 30, 1910.

Gentlemen: I have received your interesting announcement of the Universal Encyclopedia of the Stage. Such a work is an admirable undertaking.

(Signed) JOHN N. RAPHAEL.

Dear Sirs: How I look forward to the Universal Encyclopedia of the Stage! What a wonderful work it will be. My best sincere compliments.

(Signed) AUGUSTE VAN BIENE.

WHAT THE "LONDON STAGE" THINKS OF THE UNIVERSAL ENCYCLOPEDIA OF THE STAGE.

"The Universal Encyclopedia of the Stage" is the title of a work which is now in course of preparation in New York. It will be published in twelve volumes of 600 pages each by the *Theatre Magazine*. The work is designed to embrace a history of the drama in all its branches; the biographies of the more prominent actors, dramatists, managers, and people connected with the theatre throughout the world; detailed histories of the principal theatres, ancient and modern, etc. The book promises to be of monumental proportions, and it is to be hoped that the financial support of the scheme will be sufficient to allow the work to be carried out in all its interesting details on the ample and generous lines proposed by our American contemporary.

REPRODUCED FROM THE LONDON "BLACK AND WHITE"

Encyclopedias are not, as a rule, very light reading: but surely an encyclopedia of the stage, even if it is twelve quarto volumes of six hundred pages each, must be the most entertaining and interesting of any. Such is the scope of the Universal Encyclopedia of the Stage, which is announced for publication by the *Theatre Magazine* of New York. It is rather a shock that the first complete project for such a work comes from America, but apparently we have not the energy on this side to carry it out. Indeed, the historical literature of the stage is in such a lamentable condition that a work like this would be welcome even if it were not in such excellent hands. With the exception of Mantzius' work, which is accurate and well written, but, of course, not encyclopedic, I do not think we have any reliable work of the kind in our language: and as the Universal Encyclopedia is a huge enterprise, which is to cover every conceivable subject and individual from the earliest times to yesterday, it will be heartily welcomed by all interested in the drama. The advance prospectus which has been issued shows the immense pains and research that have gone to the making of the work.

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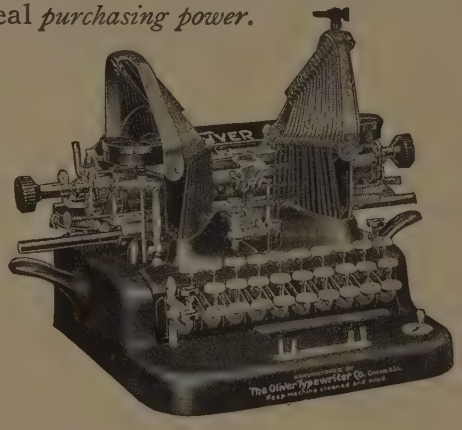

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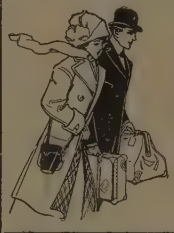

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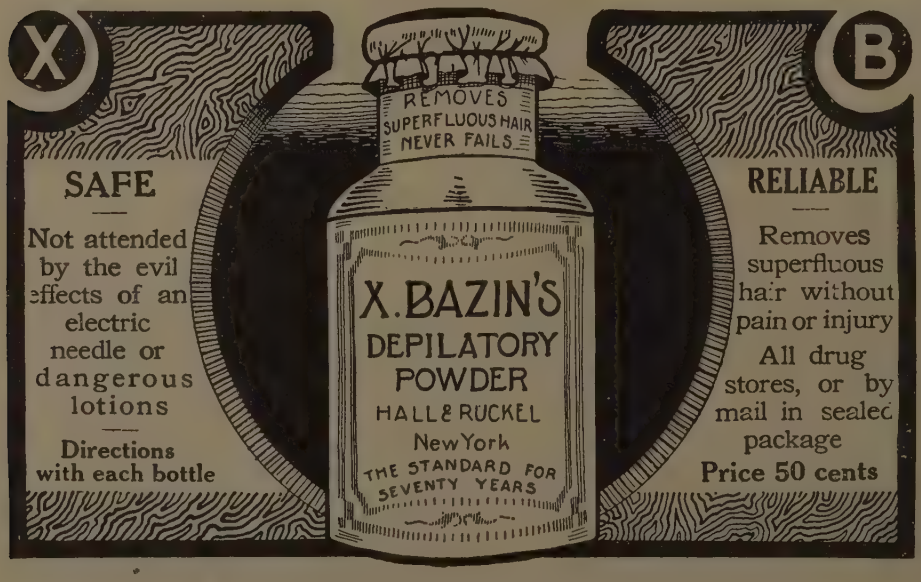

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(Continued from page xi)

this incident is as old as Foote's "Mayor of Garratt." It is a small matter, but anything that is good finds its way, somehow, into a Brady play.

LIBERTY. "The Spring Maid." Operetta in two acts by Heinrich Reinhardt. Books and lyrics adapted by Harry B. and Robert B. Smith from the German of Julius Wilhelm and A. M. Willner. Produced December 26 with this cast:

Princess Bozena, Miss Macdonald; Prince Nepomuk, William Burress; Prince Aladar, Lawrence Rea; Annamirl, Elgie Bowen; Baron Rudi, Ralph Errolle; Roland, Tom McNaughton; Ursula, Jessie Bradbury; Spaetling, Charles W. Meyers; Evakatl, Blanche Sherwood; Col. Boone, Edward Metcalf; Mr. Lomax, Arthur Thalasso; Mr. Skinner, Otto F. Hoffmann; Gretel, Irene O'Donnell; Hanni, Mae Carlisle; Josie, Beatrice McKay.

Refined, simple and charming, are the adjectives which apply to "The Spring Maid." Heinrich Reinhardt is responsible for this score, which, if not as deep as a well, has a pleasing lilt, a melodious fancy, and a grace of orchestration which must please the average ear. There will be those who may declare it reminiscent in spots, but what matters that? It is the present that is being dealt with, and the immediate is satisfied without asking further questions. "Die Sprudelfee" had a considerable vogue at the German Theatre and yet the American rights went begging until Miss Christie Macdonald persuaded her new managers, Weber and Luescher, to take it over for her stellar use. Her judgment has been more than justified; and to their liberality is due a setting deserving of the highest praise. It is rich and handsome and at the same time the best of taste has been displayed in the arrangement of fabrics and the color scheme.

Miss Macdonald, by her performance of the Princess Bozena, has stepped into the first flight of comic opera stars. It is a creation of great charm and refinement, while her sense of humor stands her in splendid stead. In addition to these histrionic values she is a vocalist of no mean order. Her tone is fluent and sure and the quality of her voice sweet and sympathetic. William Burress in a comedy rôle is funny, and Elgie Bowen, by her vivacity and skill, supplements thoroughly Miss Macdonald's efforts. There is a good singing tenor, without distinction, but a comedian in the person of Tom McNaughton, who has a dry finesse that is a comic delight.

Caron—Paris ARTISTIC PERFUMER
His Latest Novelty "MIMOSA" Extract
Sold by the best stores

CASINO. "Marriage a la Carte." Musical comedy in three acts. Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll. Produced January 2 with this cast:

Napoleon Pettingill, Harry Conor; The Hon. Richard Mirables, C. Morton Horne; Lord Mirables, Harold Vizard; Jimmy Wragge, Norman A. Blume; Ponsonby Wragge, Cyril Chadwick; Aubrey Hipps, Quentin Tod; Eustace Haws, Jack F. Henry; Thomas Bolingbroke Mullens, Joe Doner; Cuthbert Coddington, Charles Brown; Rosalie, Emmy Wehlen; Shiela Wragge, Esther Bissett; Mrs. Ponsonby Wragge, Maria Davis; Daisy Dimsey, Elsa Ryan; Iseult Punchum, Frances Reeve; Euryanthe Bowers, Marie Ashton; Primrose Farmilow, Ida Barnard; Elsie Tattleby, Diane Otse; Molly, Rosina Henley.

The title of the new musical comedy, "Marriage à la Carte," by C. M. S. McClellan, has in itself no meaning that we can discover, and there is nothing in the play itself to elucidate its meaning. The title is as silly and dull as the action which seeks in vain to unfold itself on the stage. Mrs. Ponsonby de Coutts Wragge has two husbands or ex-husbands who reappear, after a long absence, on the scene of her more or less social activities. One of them, Mr. Harry Conor, is disguised as the Living Fish Man, giving exhibitions; Mr. Cyril Chadwick, the other husband, conceals himself under the black face of a negro minstrel, with a white patch painted over one eye. The Living Widow finally forgives and takes to her bosom the Living Fish. Mr. McClellan wrote "The Belles of New York," an opera that deserved its long continued success and very interesting history; but in this piece his abilities have deserted him. No doubt they will return, but it is entirely proper to say on behalf of common sense that this is the poorest exhibit ever presented to our knowledge, in New York. If, however, the characters have no real existence, the actors have. A new face and a new force comes to us for the first time in the person of Miss Emmy Wehlen, trained in Germany mainly on the Munich stage, and for a year or so past active on the London stage. She is a blonde, blue-eyed person, with considerable grace and intelligence, who sings and dances well, and has charms that are distinctly individual and consequently new to us. Her best song is "Silly Cock-a-Doodle-Doo," which she dances with Dick (Mr. C. Morton

(Continued on page xxviii)

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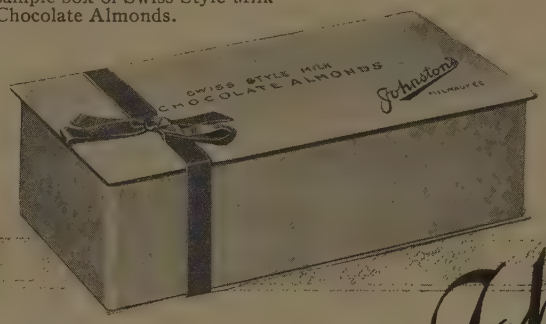

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OUR FASHION DEPARTMENT

Photo Cheri Rousseau

MADAMI J. R.

Frocks and Frills for the Early Spring

FIRST, permit me to pay my compliments to Petronius, whose admirable Paris notes will, I am sure, prove valuable to the many readers of THE THEATRE. To have such a lively collaborateur, and one who so unhesitatingly states the demerits as well as the merits of any mode, is both refreshing and edifying and spurs me to renewed effort.

New styles thus far launched in this country show no decided change of shape. Let us hope that we have, for the time being, at least, passed the era of fantastic fashions. I am glad to say that only a small element took up with the extreme style of hobble skirt.

The lesson of the past season has not been lost upon those who endeavored to foist it upon the women of this country. The majority would have none of it; and that the majority rules is a well-known axiom. The fate of the hobble skirt only goes to prove that the majority rules in fashions as well as at the polls.

Always have I been in favor of a skirt not less than two yards wide. There is much to be said in favor of this and a width a trifle wider. It does not hamper the wearer's freedom of movement, and when well cut is not over-revealing of the form beneath. Then, too, it can be made sufficiently long to permit only occasional glimpses of the feet. Two to three inches from the ground is an excellent length for the skirt; anything shorter than that is ungraceful, and far from smart.

A narrow skirt of the dimensions mentioned will not blow about in a disconcerting and uncomfortable manner on windy days; and, thanks to the tower-like proportions of many of our buildings, almost every day is a windy day in American cities. Hence, I believe that most women will rejoice that narrow skirts are to be the fashion this spring. The new Paris models almost universally show the two-yard width. Many of them, even the tailored suits, are made with fairly long tunics.

There are exceptions to this rule, however, and for the practical tailored suit, the one which is intended for almost any daytime occasion, the plain or slightly trimmed skirt is most appropriate.

There is one absolute rule for the tailored suit, which is, that the seams and trimming of the skirt must follow the seams and trimming of the jacket, or vice versâ. If there are perpendicular, oblique or horizontal lines in your jacket you must have the same in your skirt, and they must occupy a corresponding position.

Jackets will be short, and those which follow the fashion idea will fit snugly at two points—across the shoulders and about the hips. The smartest jackets will be quite short, barely reaching the turn of the hips, and they will be quite loose about the waistline. That is, they will be cut with absolutely straight lines from bust to hips.

Photo Cheri Rousseau.

MLLE. DERVAL—Theatre Sarah Bernhardt.

Etons and boleros are likely to come in with the later spring. There is nothing more jaunty than a well-made Eton, but deliver us from the belted Eton. Never was there a time when American women looked less smart or more untidy than when the belted Eton was in style some seven years ago. It is only the stout woman to whom it is in any way becoming. So let her have it, if she will, for fashions, as a rule, have little mercy on her.

Whether the American woman will follow the French dictum regarding the height of skirts remains to be seen. All French skirts extend for two or three inches below the normal waistline. There is a wide, stiff belting underneath, which is so fitted and fastened that the skirt remains steadfast in the position desired. This high skirt is essential with the Eton jacket, for it preserves the uniform color line at the point where the ordinary skirt would break it.

Then, too, the high waistline for the skirt of the tailored suit makes it possible to preserve a greater resemblance to the costume than would otherwise be obtainable. White waists do not, however, look well with high-waisted skirts of contrasting color when the jacket is removed. To insure the harmony of tone and outline the waist must be of a matching or slightly lighter shade than the skirt. Therefore, there are many women who for midsummer will prefer the skirt finished in the customary manner. The

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There is no corner of the earth too far for us to send—if thereby we may gain some new ideas to better the Armour Toilet Products.

And in our great experimental laboratories, there is no time too long, no sum too great for us to spend—if thereby we may produce some new and rare essence for your use.

Though by the test of popular favor we lead the world in purity and quality, we are not satisfied, nor ever shall be.

It is this spirit, animating every member of our world-wide organization of experts, that has made possible a new standard of perfection in toilet articles, with Armour as the standard-bearer.

Sylvan Soap

represents the perfection of modern toilet-soap production. It is scientifically prepared and chemically pure.

It cleanses perfectly, yet with so gentle a touch that the most tender skin is soothed. And it leaves the skin softened, vitalized—glowing with the bloom of health.

Delicate, distinctive perfumes lend to Sylvan the last touch of desirability. You may choose from six of these—heliotrope, carnation, violet, lilac, sandalwood and rose.

Yet, though the most dainty woman could demand no more, the price is but 10 cents the cake at your dealer's.

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has been aptly termed "The best friend of the hair."

For a Supertar shampoo stimulates, while thoroughly cleansing the scalp. It is a foe to dandruff and similar affections which destroy the hair. And it leaves the hair soft, fluffy, lustrous, "live."

Supertar lathers instantly—rich and snowy white—in hard or soft water. And it affords an ideal massage.

Pressed, thoroughly seasoned and free from excess moisture, it long outlasts ordinary shampoo soaps, of which a large part wastes away with each day's use.

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is a clear, transparent soap, every glint of light in whose amber depths sends back a message of purity to the skin.

It is perfumed with a wonderfully delicate, yet lasting attar of roses, which it took thousands of tests to perfect.

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It is borated and antiseptic, and most beneficial in cases of chafed, irritated skin, sunburn, prickly heat or chapped hands. It affords a delightful aftermath to a shave or a bath, and is invisible on application.

No other powder has ever approached it in delicacy of fragrance. There are five odors—violet, carnation, lilac, heliotrope and sandalwood. It is sold by all druggists.

In high-grade stores everywhere the Armour Toilet Products are on sale. Try to-day any of those listed below. Each, of its kind, represents the best that nature, aided by the utmost of modern science, can produce.

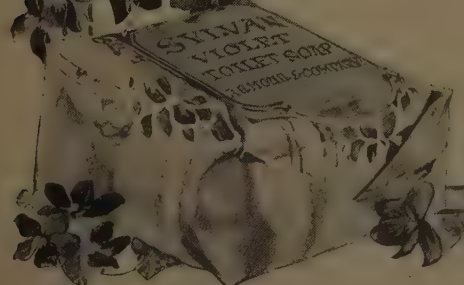

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Photo Felix. MME. LERICHE

vogue of girdles and sashes may be made to lift this skirt quite out of the ordinary. A six-inch silk braid, satin or velvet ribbon can be used for the crush girdle with excellent effect. This should be fitted snugly about the waist and secured with two or three large hooks and eyes, and two widths of the material allowed to hang almost to the bottom of the skirt, the joining being concealed by means of a large rosette or butterfly bow.

The butterfly bow is a great favorite at the present for the ornamentation of the backs of evening gowns. It is made of malines or velvet, and is placed either between the shoulders when the gown is of Empire cut, or slightly above the waistline on those with straight-around bodices. As malines is so often affected by dampness, I would advise you to buy malinette for your summer sashes and hat trimmings. Malinette is a moisture-proof malines, and it has met with such a hearty reception from American women that the importers have been encouraged to have chiffon and veilings treated in the same manner. These are called chiffonette and veilingette, and come in all the fashionable colors and styles. I am assured by the importers that if you use these fabrics you will not have the disagreeable experience that a friend of mine recently had who discovered that when damp the malines on her hat emitted a most horrible odor. The three ettes, malinette, chiffonette and veilingette, are guaranteed odorless.

It is wonderful how popular the waterproofing processes are becoming. One of the latest is pluvette, a process which is applied only to a certain silk, and which does not alter the fabric or its color in the least, only adding to it the quality of not being injured by water, which is certainly most desirable in the season of spring showers, when a silk costume or tailored suit may be instantly ruined in one of those downpours with which we are so often deluged in the months of April and May.

Fabrics which will not require the pluvette process are the new tub silks. These are actually what their name implies, washable silks. Imagine being able to wash one's silk frock as easily as cotton or linen is laundered! There are some attractive patterns for the making of wash silk frocks, and there are many charming designs and lovely colors in the new R. and T. tub silks, which are made by the same people who make Salome and Indro silks.

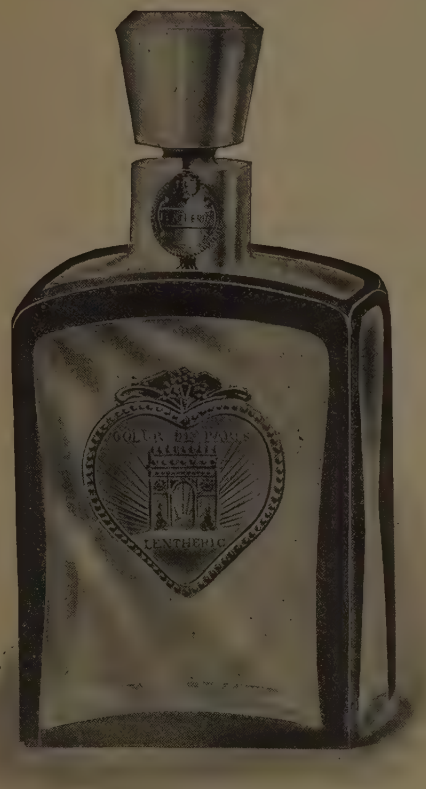
For the woman who is going south and wants a particularly smart afternoon or evening gown I can think of nothing more desirable that the butterfly foulards and marquisettes. The butterfly foulards are quite different from the generally accepted idea of foulards, in that they consist of a satin stripe alternating with one of marquisette, and both stripes are printed in either floral or geometrical designs. Made up over satin of the same color as the dominating color in the foulard, or one even of a slightly contrasting color, a costume of butterfly foulard is certain to be admired by all beholders. These marquisettes and foulards are so woven that they will not pull at the seams, as is apt to be the case with other makes.

Speaking of beautiful colors and materials reminds me of the wonderful collection of lovely new shades and fabrics that are being shown in the Haas Blue Books. For the woman who has not already decided upon the colors and materials for her spring wardrobe there is no better guide than the lovely samples in these books with which every good dressmaker is provided. Here one

Photo Cheri Rousseau. MLLE. L. B.

LENTHÉRIC

The King of Perfumers



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¶ The new perfume at once captivated fashionable Paris just as the City of Light itself seduces and captivates its visitors. Hence its name.

¶ If one recalls the splendid spectacle presented by a sunset behind the *Arc de Triomphe,* to be seen when walking up the most beautiful avenue in the world, no one can be surprised that it inspired Lenthèric, always on the lookout for a new and original idea.

¶ In fact, are not the *Arc de Triomphe* and the *Champs Elysèes* the very centre of elegant and fashionable Paris—the very heart of Paris? That is why Lenthèric created the "Coeur de Paris" perfume—that its name and brand might ever evoke the souvenir of the *Champs Elysèes* glorious monument. It is a perfume that will soon be found on the toilet table of every woman who knows and insists on the best.

The

Burgesser Tailored Hats

for

Palm Beach

and

Southern Tourist Wear

Are Now Ready

Designed and Introduced

by

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IMPORTERS AND MANUFACTURERS
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finds the correct materials for all occasions, from the most severe of tailored suits to the most elaborate of evening gowns. The collections are made with rare taste and discrimination, and include both imported and domestic fabrics.

It is high time that women were made aware of the splendid fabrics made in this country. Many of them bear favorable comparison with those made in France, the land of beautiful fabrics as it is of so many other artistic things. For tailored suits the best American-made cloths are the equal of the majority of those offered over the retail counters as imported. Serges and worsteds promise to be the most desirable materials for the construction of the tailored suit this season. Some of the serges have rather a rough finish. These are suitable for early wear, but if the suit is to be worn during the summer also then it is wise to select a smoother finish, because rough goods look so warm on a hot day. While rough-finished goods are fashionable abroad, women who are to remain in this country should remember that the temperature mounts much higher here, and therefore it is the part of wisdom to select the summer wardrobe in accordance.

The new wool satins are adapted to the construction of the tailored suit, and if properly thought out, a wool satin costume can be made rather an economical investment. These wool satins come in several weights, so that one may be chosen suitable for early spring and late fall wear, or a lighter weight may be selected that will not be too heavy even on summer days.

But a word of warning is timely. Some unscrupulous manufacturers, scenting the vogue of wool satin, have had the reverse side of cotton back satins roughed up so that they resemble the rough wool back of the genuine article. This, of course, is only in cheap materials, and any woman ought to be able to discover the imitation, but if you have the slightest doubt about it insist upon a guarantee from the store.

If more women would insist upon the guarantee of quality from the shops they would soon find that materials lasted longer. Take for example the readymade serge suit at $25. One ought to get a reliable quality of serge at this price, even in this era of high cost. I venture to say that many women will be surprised at this statement, but mark, I did not say the best quality, but a reliable quality, one which will give good service for *more* than one season. But the trouble is that in the less expensive readymade garments fabric is sacrificed to ornamentation, and too often one finds a poor material overloaded with trimmings.

In wash dresses it is another version of the same story. Frequently fabrics are made up without being shrunk, and after the first washing it is impossible for the owner to wear them. So it is that many women continue to make or have made under their direct supervision the many dainty cotton gowns that are so essential for the summer wardrobe, and there is no time like the quiet days of the Lenten season in which to attend to this important task.

There are any number of reliable cotton goods now on display in the shops. Among these are ginghams, zephyrs, dotted and embroidered swisses, organdies with a soft finish, and some attractive materials with a linen finish, but semi-transparent, so that they resemble handkerchef linen and linen lawn. These latter may be obtained in all white, or in white grounds with colored designs.

Photo Cheri Rousseau. MME. P. L.

Photo Felix. ALICE NORY

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Latest Paris Importations

Hats
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We invite your inspection of
our Paris Models suitable
for Southern Wear

CHENEY SILKS

The new costumes for the coming season give promise of unusual beauty. Light-weight silks will be in large demand and American women will be amply provided for by the four hundred and more printed designs in which Cheney Silks are offered.

"Shower-Proof"
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Foulards

will occupy a prominent position in fashionable favor. These beautiful silks are a revelation in coloring and design.

To ask for Cheney Silks, and to see the name on the label and on the end of the piece, is your surety of dependable quality.

Cheney Silks include "Shower-Proof" Foulards, Florentines, Decorative Silks, Upholstery Goods, Velours, Velvets, Ribbons, Cravats, Velvet Ribbons, Spun Silk Yarns, Reeled Silks, etc., etc.

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R&G CORSETS

"R & G Corsets are my favorites. My gowns love them as I do. I would not be without them."

Elizabeth M Murray

EACH particular figure is considered and provided for in R & G Corsets—but only one ideal is aimed at—

The modeling of each form to the fashionable outlines of the day.

There's an R & G expressly made for you.

R&G CORSETS

On Sale Everywhere

Photo Cheri Rousseau. MLLE. TAFARI

Sherette is one of these linen-finished materials which is suitable for the construction of the separate waist in both tailored and lingerie styles, as well as for the entire costume. It comes in several weights, so that it is appropriate for all descriptions of dresses intended for little folks. In this connection let me say that linen is not as satisfactory for children's wear as are the cotton reps. Some of these are guaranteed not to shrink. The reason they are more desirable than linen is that a cotton material does not crush so readily as linen, and therefore retains its fresh, neat appearance longer. Thus, the child is not being continually harassed by reminders concerning its apparel.

Some of the loveliest of the new French lingerie gowns are decorated with hand embroidery in which color plays a prominent part. One of these I saw at Alice Maynard's, of dainty handkerchief linen, has the embroidery worked in white, China blue and a delicate buff color. There is very little of the latter, just enough on the bodice to give the last touch of style to the gown. With this would go admirably a broad-brimmed Burgesser hat, which has the crown banded with blue velvet, and the brim caught up at the left side by a single quill whose ends were touched with the same shade of blue.

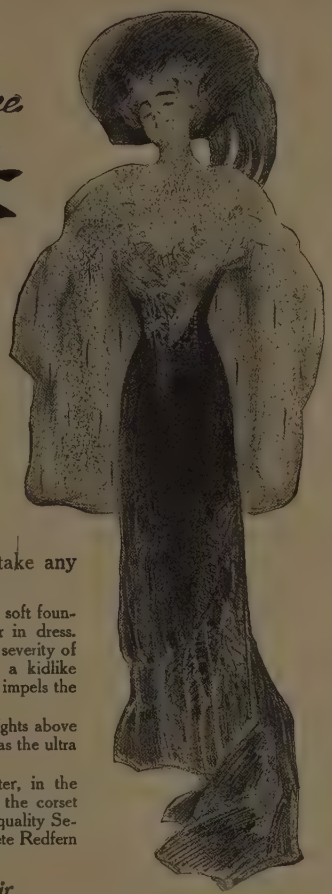
There are many smart models in this collection of hats intended for southern wear, and the woman will be difficult to please who cannot obtain just the shape most suited to her style of beauty. It is marvellous how such a stunning array of new models can be gotten out at this early day, yet there they are, and furthermore, they are to be obtained from leading shops all over the country, so that it is not only the New York woman who will be fortunate enough to complete her southern outfit with Burgesser hats.

Another of the dainty lingerie gowns at Maynard's has the wide rose design embroidered entirely in the tiniest of French knots in a single shade of pink. This gives the effect of the fashionable bead work, and yet is so exquisitely wrought that it will clean to perfection. One does not find an overwhelming, and hence confusing, array of frocks in this establishment, but each one has the stamp of fashion and individuality, a combination rarely to be met with, and to be heartily commended when discovered. It takes more skill to select a few styles to please an exacting clientele than it does to choose the stock which caters to any and every one. Here, too, is to be found some of the latest models in blouses made of handkerchief linen, marquisette and voile. Not so many styles, but the best, seems to be the motto that governs this establishment.

If you are going south you are certain to want a Tussah silk or satin long coat. The spring models are reminiscent of the extreme styles in evening wraps of the waning winter. Most of them are fastened well over on the left hip, and they quite cover the costume worn beneath. For the evening wrap there are the long mantles of chiffon. One particularly attractive model is in leaf green chiffon covered with black chiffon. The long breadths of the chiffon were joined so as to form an elbow length sleeve. I thought how effective the garment would be if made of two widths of the double chiffon long enough to extend from the ground in front, over the shoulders and so to the ground in the back. These would have to be shirred half a dozen times on the

Photo Felix. MME. LERICHE

Redfern Whalebone Corsets



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Models in every skirt length, with varying heights above the waist, suiting the most conservative as well as the ultra dresser.

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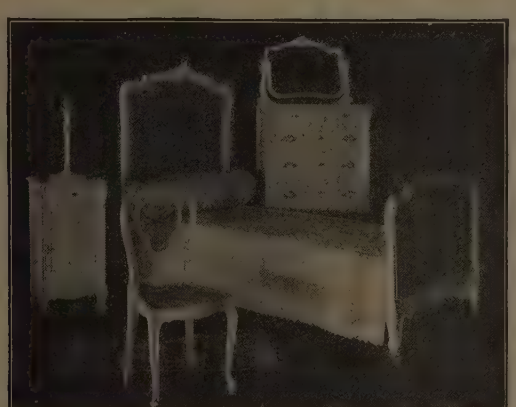

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Evening gown of foulard pattern, presenting an effective mode in Migel-Quality Madame Butterfly Marquisette.

shoulder so as to make the fulness hang gracefully, and joined in the centre back so as to form a slight V at the neck. Bordered entirely with a three-inch black silk braid and the ends finished with a black fringe, the effect would be something of a priest's stole, and at the same time there would be a wrap having a great decorative value, yet which could be readily thrown aside when desired.

Photo White

Gowns by Joseph, Fifth Avenue

FACTS WORTH KNOWING

We will gladly answer any inquiry, giving names of shops where these articles are shown or sold, providing a stamped envelope is enclosed.

Have you noticed how many women have brown leathery skins these days? Perhaps yours is getting in the same condition. Then let me assure you that you should at once begin to use a powder, cream and soap that are certain to give satisfaction because of their purity. These are preventatives of skin defects and blemishes, and therefore should be used by every woman who values the charm of a good complexion in order to preserve that with which nature has endowed her.

The cream cleanses the pores, and for this purpose should be used before retiring. It should be carefully patted into the skin and allowed to remain on ten or fifteen minutes, then removed with a soft cloth or absorbent cotton, in order that the pores may be free of all foreign substances during the night.

In the morning a light coating of the cream should be applied before the powder is dusted on. This is to protect the skin from the ravages of the wind, cold and dust during the day. The powder comes in shades suited to every complexion, so that its use is not apparent, and it gives the soft velvety finish to the skin that is so admirable.

There are no preparations more admirable than these, and there are many women who are as great enthusiasts about them as myself, for when I bought my last box of powder in one of the leading department stores I first asked for the powder, then inquired if there was anything better, and was more than gratified to be told that they sold more of it than any other.

A sweet smile is enhanced by beautiful teeth. A preparation said to be a great aid in both cleansing and whitening the teeth is made up in liquid as well as cream form, so that the user may select whichever is personally preferable. It is an antiseptic preparation, which does much to preserve the teeth, since it kills the bacteria that cause decay. Furthermore, it strengthens and invigorates the gums, and is an inestimable benefit to those who suffer from sore gums. To its other admirable qualities it adds that of being refreshing and exhilarating in its effects. Those who use it do not have to visit the dentist so frequently, while the day of false teeth is indefinitely postponed.

Nerves are apt to go back on one after the strain and stress of the social and professional season. Especially is this true of the actor and actress, who must nightly play their rôles whether or not they are fit. When they are not up to the mark physically and mentally the strain upon the will power and nerves is immense. There is a nerve tonic that has buoyed up many professionals during periods of particular effort. It is in reality a nerve food, the principal ingredient of which is phosphorus compounded in such a manner that it can be absorbed readily, and which greatly helps the body to assimilate its usual food. It has been highly recommended by world famous physicians, and it is interesting to know that prominent professionals have used it with splendid results, and so are recommending it to all their friends. Among these are David Warfield, William Collier, Blanche Bates, David Belasco, Constance Collier, Charlotte Walker, Louis Mann and John Mason.

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Mme. Sarah Bernhardt

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In reply to your favor: I regard your Sozodont as most delightful and indispensable in the care of the teeth—the only dentifrice of international reputation.

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What I have done for Myself I can also do for You

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen just what I have accomplished; they have seen in me a living demonstration of my unique system of health culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in other respects not at your very best, then I can be of service to you.

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With my book, "The Body Beautiful," which I will send to anyone free of charge upon request, I give full particulars of my guarantee trial plan, whereby you can demonstrate the value of my system in your own case without risking a penny. Write for my book and trial plan to-day.

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Fig. 1. This shows a shirtwaist pattern, without trimming, tucks, etc. Fastens in back, but can be opened in front.

Fig. 2. Shirtwaist made from Fig. 1 pattern, tucked and trimmed. The sleeves can be short or long.

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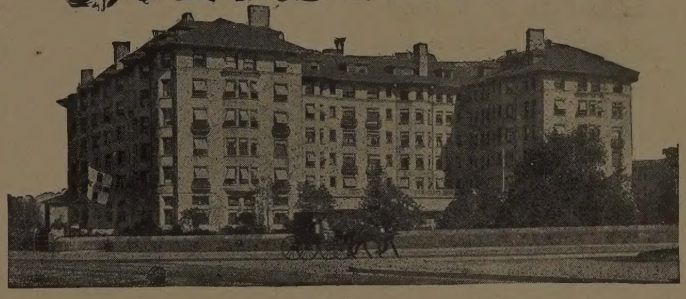

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Francisque Sarcey, in *Le Figaro*, said:

"Here is a book which is talked of a great deal. I think it is not talked of enough, for it is one of the prettiest dramas of real life ever related to the public. Must I say that well-informed people affirm the letters of the man, true or almost true, hardly arranged, were written by Guy de Maupassant?

I do not think it is wrong to be so indiscreet. One must admire the feminine delicacy with which the letters were reinforced, if one may use this expression. I like the book, and it seems to me it will have a place in the collection, so voluminous already, of modern ways of love."

MEYER BROS. CO., Publishers, **26 West 33d Street, New York**

(Continued from page xv)

Horne), and between them they simulate Rooster and Hen, with discreet cackle, scratching and bustle, the whole making an echo of "Chantecler." Mr. Harry Conor, one of the impossible husbands, during such while as he is not a Living Fish, sings a few songs, the best of which is "Thrifty Little Mabel." Miss Elsa Ryan, a magnetic little American girl, has a number with Charles Brown, in which they waltz to a song entitled "Captain Dinklepop."

LYRIC. "THE DEEP PURPLE." Play in four acts by Paul Armstrong and Wilson Mizner. Produced January 9 with this cast:

William Lake, Richard Bennett; George Bruce, Wm. A. Norton; Gordon Laylock, Emmett Corrigan; Harry Leland, James Lee Finney; "Pop" Clark, W. J. Ferguson; Connolly, George T. Meech; Flynn, George M. Fee; Laura Moore, Catherine Calvert; Kate Fallon, Ada Dwyer; Mrs. Lake, Isabel Waldron; Ruth Lake, Mabel Morrison; Christine, Rosamond O'Kane.

Toward the close of the last act of "The Deep Purple" a plausible and nattily dressed young man whose business in life is to blackmail respectable men by means of the "Badger" game, is neatly dispatched by a single shot from the revolver of a man from the West who already has had occasion to make four notches on his trusty instrument of death. It was a case of proper and satisfactory retribution. No murmurs of pity or regret were heard from the audience, which, on the contrary, experienced a pleasurable gratification. Did it condone this lawless offense? Is the public eager to become participants in crime? If the play prospers the question is answered. It is agreed by those cognizant of the facts that it shall be given out and made to appear that the man had committed suicide. A pistol is laid by the side of the body, but the police inspector discovers that it is not the victim's pistol and that it is the property of the dead-shot from the West. He presently agrees, however, that the dead man had got what "was coming to him," and such will be the report. The Man from the West, it may be said, shot in self-defence, and is guilty of manslaughter only; but the authors, Mr. Paul Armstrong and Mr. Wilson Mizner, have conspired together, and with premeditation commit murder in the first degree. In the dramatic sense there is no justification for the killing. The pistol could have been shot out of his hands, and the man could have been arrested, with a certainty of a term in prison. We leave it to the authors to make the distinction. If they cannot see that the situation is an injury to public morals, perhaps they may realize that a change is possible there, as a matter of good taste. Mr. Ferguson as an experienced crook, posing as a gentleman of respectability and of clerical appearance, was never more diverting. Mr. Jameson Lee Finney, as the crook who has lured the innocent girl away from home, is satisfactory, but not distinguished. Mr. Richard Bennett, as the mining engineer, is his frank, manly, genuine self. In his scenes of affection with his mother and his sister he gives some touches of manly tenderness that alone almost redeem the play from its more or less evil tendencies and disagreeable circumstances. Miss Ada Dwyer, as "Frisco" Kate, is the ideal, so to speak, ex-thief. Emmett Corrigan as the Western "hold-up" man, with the four notches on his pistol, impassive but quick in action, keeps the type within bounds.

Plays Current in New York

The following plays were running at the principal New York theatres at the time of going to press (January 15): "Alma, Where Do You Live?" at Weber's; "Baby Mine" at Daly's; "Get Rich Quick Wallingford" at the Gaiety Theatre; "He Came from Milwaukee" at the West End; Hippodrome; "I'll Be Hanged If I Do" at the Comedy; "Madame Sherry" at the New Amsterdam; "Marriage à la Carte" at the Casino; "Naughty Marietta" at the New York; "Nobody's Widow" at the Hudson; "Over Night" at the Hackett; "Pomander Walk" at Wallack's; Possart in repertoire at the Irving Place; "Rebecca of Sunnybrook Farm" at the Republic; "Secret Service" at the Criterion; "Seven Days" at the Grand Opera House; "Suzanne" at the Lyceum; "The Aviator" at the Astor; "The Blue Bird" at the Majestic; "The Concert" at Belasco's; "The Deep Purple" at the Lyric; "The Gamblers" at Maxine Elliott's; "The Girl and the Kaiser" at the Herald Square; "The Havoc" at the Bijou; "The Impostor" at the Garrick; "The Slim Princess" at the Globe; "The Spring Maid" at the Liberty; "The Squaw Man" at the Broadway; "Trelawny of the 'Wells'" at the Empire; "Vanity Fair" at the New Theatre and "We Can't Be as Bad as All That" at Nazimova's 39th St. Theatre.

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IT is with a great deal of pleasure that we announce to our friends in the advertising world that we have obtained the privilege of publishing the METROPOLITAN OPERA HOUSE PROGRAMME beginning with next season. The award of our contract with the Metropolitan Opera Company is officially made in the following letter:

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METROPOLITAN OPERA COMPANY.
METROPOLITAN OPERA HOUSE.

GIULIO GATTI-CASAZZA
GENERAL MANAGER

JOHN BROWN
BUSINESS COMPTROLLER

NEW YORK, June 6th, 1910.

Publishers, The Theatre Magazine,
New York, City, N.Y.

Gentlemen:-

It is with pleasure that I enclose herewith signed contract for the Metropolitan Opera House programme privilege, commencing with the season 1911-1912, which was awarded to you at a recent meeting of the Board.

In giving you this contract over all competitors, we had in mind the high standard of The Theatre Magazine, and we know that the Programme which you will furnish will be up to your artistic standard---in fact we feel sure that The Theatre Magazine will suffer by comparison.

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BUSINESS COMPTROLLER.

It is hardly necessary to draw your attention to the value of the Opera Programme as an exceptional advertising medium.

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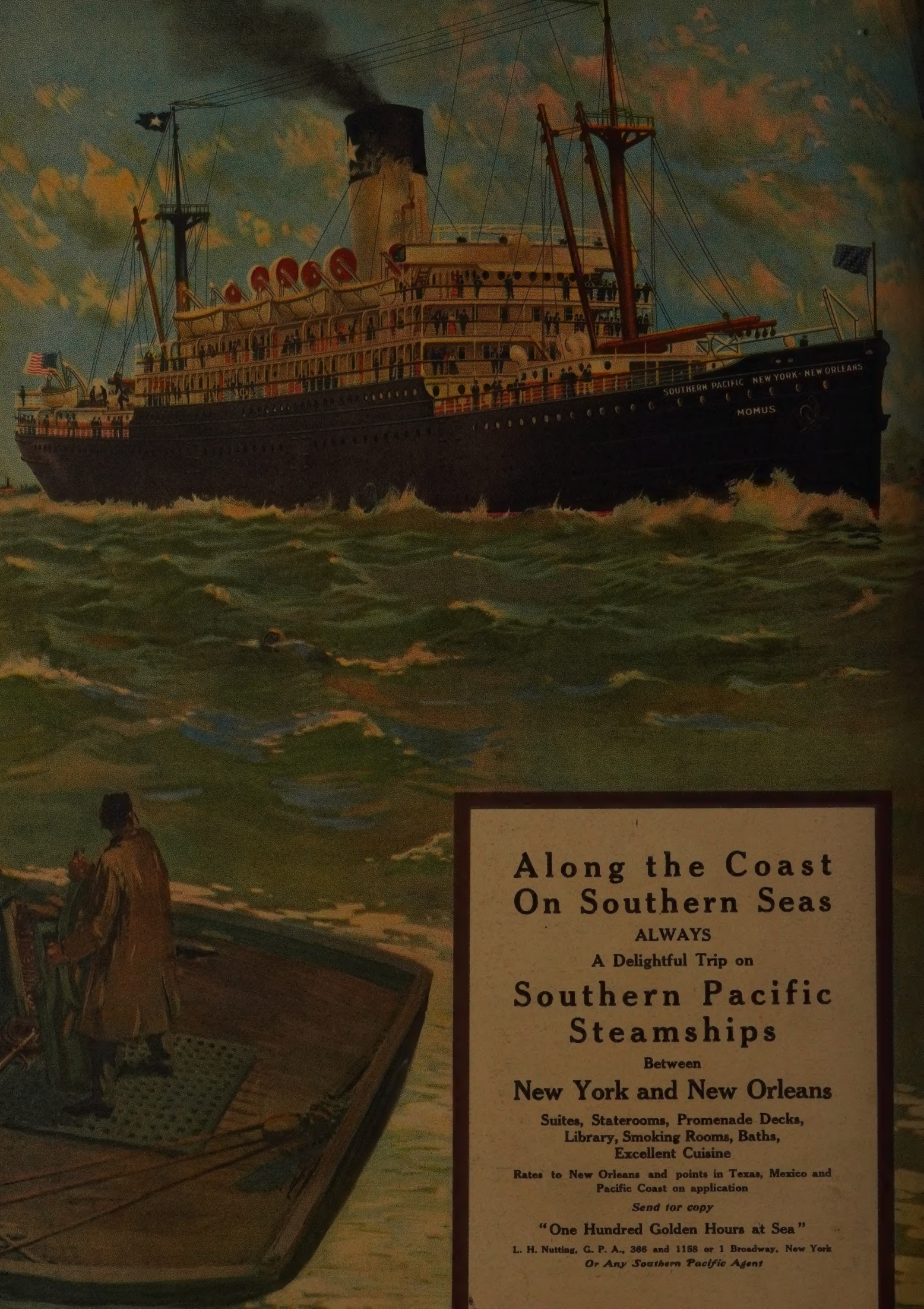
The new programme, which will be handed out to opera-goers beginning with the season 1911-1912, will be a gem of the printer's art and entirely different from anything yet attempted at that house.

Within a very few weeks, we shall be ready to submit to you a fac-simile of the programme as it will appear.

THE THEATRE MAGAZINE



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